MARIAN ASPECTS OF MONTPELLIER CODEX MOTETS

by

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ABSTRACT

This thesis explores the means by which, and the forms in which, the Virgin Mary and her medieval Cult are represented in the motets of the thirteenth-century northern French Montpellier Codex (Mo). It reveals how various musical and poetic techniques are used to worship and address the Virgin and to make her the central focus, even in works addressing apparently non-Marian aspects of Christianity. I demonstrate that the repertoire uses linguistic, musical, and numerical symbolism for Marian purpose, and consider how these symbols would have been understood by a medieval audience. This analytic approach reveals that the Feast of the Annunciation features more frequently in the Codex than has previously been recognised, and that the Virgin, and her Feasts of the Annunciation and Assumption, are of great, and previously unexplored, significance to Fascicle IV of the Codex. This thesis provides new insight into how the theme of mystical marriage is emphasised in Mo, and the final two chapters explore how the Virgin, and the Marian model of mystical marriage, were used as a means for molding and critiquing a variety of women, including the stock characters of the *dame courtoise* and the shepherdess Marion.

Mariae hic liber dedicatur.

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I am extremely grateful for the scholarship I received from the University of Birmingham College of Arts and Law, which afforded me the opportunity to return to full-time study and immerse myself fully in academic life. I am also grateful to Nick, Tina, Vicky and Helen in the Barber Libraries, who made my time there so enjoyable, and to the staff of the British Library, the Bodleian Library, the Bibliothèque nationale in Paris and the Bibliothèque de la Faculté de Médecine in Montpellier for allowing me the thrill of handling medieval music manuscripts.

Thanks to my parents, grandparents and sister, for all they have done for me. I am so proud that my mother is now beginning her own university career. I take this opportunity to point out to my parents that their early-1980s penchant for vinyl recordings of medieval ductia and estampies, and Noggin the Nog, together with their inexplicably naming my childhood toy bear 'Medieval', probably has a lot to answer for! I count myself lucky to have a sister and father who enjoy debating the finer points of medieval monarchs. I am touched by the kindness of Bertrand and Madame Hubert, whose enthusiasm for my work prompted the extremely generous invitation to stay in Paris, enabling me to enjoy a very productive and memorable research trip in this beautiful City. Days spent in Notre Dame, the Musée de Cluny, and the Bibliothèque nationale inspired Chapter 1 of this thesis in particular. *Je vous suis éternellement reconnaissante*. I am indebted to so many dear friends. I think especially of my 'sisters', past and present, in *Stella Maris*, with whom I first discovered medieval music. Long may we sing together. In particular, I am grateful to Steph West for making my first harp; and for the tireless efforts of Eileen Burton, proofreader extraordinaire, (who now knows more than she probably ever wanted to about this repertoire!), and Sonja Froebel, my Sibelius software guru, whose help

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LIST OF MANUSCRIPT ABBREVIATIONS

Ba	Bamberg, Staatliche Bibliothek, Lit. 115
Bible of Stephen Harding	Dijon, Municipal Library, MS 14
Da	Darmstadt, Hessische Landes und Hochschulebibliothek, 3471
Hu	Burgos, Monasterio de Las Huelgas
Hunter	Glasgow, University Library, MS Hunter 231
La Clayette	Paris, Bibliothèque nationale de France, MS nouv. acq. fr. 13521
LoC	London, British Museum, Additional 30091
Miracles of Our Lady	Paris, Bibliothèque nationale de France, nouvelle acq. 24541
Mo	Montpellier, Faculté de Médecine, H 196
MuB	Munich Bayerische Staatsbibliothek lat. 16444
The Rothschild Canticles	Beinecke Rare Book and Manuscript Library, Yale University, MS 404.
R	Paris, Bibliothèque nationale de France, fonds français 844 [Chansonnier du Roi]
T	Paris, Bibliothèque nationale de France, fonds français 12615 [Chansonnier du Noailles]
Sloane Bestiary	London, British Library, Sloane MS 3544
StV	Paris, Bibliothèque nationale de France, lat. 15139
W1	Wolfenbüttel, Herzog-August-Bibliothek, 628
W2	Wolfenbüttel, Herzog-August-Bibliothek, 1099

EDITORIAL NOTES

Psalms are numbered according to the Vulgate system.

Helmholtz pitch notation is used throughout. So beginning one octave below Middle C, pitches are referred to as follows: c, d, e, … b, c' (being Middle C), d', e', … b', c'', d'', e''… *et cetera*.

Texts and Translations

Old French and Latin spellings are rendered as in the original manuscript sources and no attempt has been made to standardise spellings or capitalisation or to insert missing accents. English translations are primarily taken from Stakel's work in Tischler's edition of the Codex.[1] Where I provide my own translations, this is indicated by the initials RLD in the footnote. Quotations from medieval sources other than Montpellier Codex lyrics are usually rendered in English only, unless the original-language source is readily available and useful for the context in which I use it. Again, translations are attributable to my cited secondary source, unless they are appended with my initials.

Musical Editions

Musical examples of Montpellier Codex motets are given in modern notation, and are edited by myself from a combination of Tischler's edition of the Codex and from the CD-ROM edition of the Codex itself.[2] My musical examples are not intended to be performance editions nor a study in musica ficta. Therefore I do not adhere to all of Tischler's editorial accidental flats and sharps, but prefer to reproduce the manuscript source as closely as possible unless an accidental is unarguably intended by the composer (for example, if the score gives a tritone or semitone b natural and b flat sounding together).

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[1] H. TISCHLER, ed., *The Montpellier Codex*, 4 vols, vol. 4 ed. and trans. by S. STAKEL and J.C. RELIHAN, Recent Researches in the Music of the Middle Ages and Early Renaissance, 2-8 (Madison, Wisconsin: A.R. Editions, 1978-85).

[2] *Montpellier Codex*, Bibliothèque Interuniversitaire, section Médicine, H 196 [Mo]
Le chansonnier de Montpellier CD-ROM: *conception générale Hélène Lorblanchet, Mirielle Vial, Poisson soluble,* La bibliothèque médiévale: Série *Bibliothèque médiévale* (Montpellier: Bibliothèque interuniversitaire de Montpellier, 2006). http://manuscrits.biu-montpellier.fr/ [online colour scans of Montpellier Codex, Bibliothèque Interuniversitaire, section Médicine, H 196 [Mo] from *La Bibliothèque Interuniversitaire Médicine de Montpellier*]; and H. TISCHLER, ed., *The Montpellier Codex*, 4 vols, vol. 4 ed. and trans. by S. STAKEL and J.C. RELIHAN, Recent Researches in the Music of the Middle Ages and Early Renaissance, 2-8 (Madison, Wisconsin: A.R. Editions, 1978-85).

INTRODUCTION

This thesis focuses on how the Virgin Mary and her medieval Cult are represented in the thirteenth-century French Montpellier Codex. By means of analysing the lyrics and musical settings of Montpellier Codex (Mo) motets, I explore the various musical and poetic techniques that were used by the composers of this repertoire to breathe life into the historically elusive figure of Mary. The Montpellier Codex is the largest and arguably the most important extant source of thirteenth-century motets (containing three-hundred and forty-five works),[1] and yet no large-scale musicological study of the Codex has been published. Mo scholarship to date comprises: introductory/critical notes to editions of the music;[2] journal articles;[3] and the study of Mo motets within books and articles that address other subjects and musical sources as well as the Montpellier Codex.[4] Although the Virgin

[1] Detailed information about the Montpellier Codex, including a physical description of the manuscript, a list of its musical contents, and discussion of its compilation, providence and date, are given in Appendix 10.
[2] See especially H. TISCHLER, ed., *The Montpellier Codex*, 4 vols, vol. 4 ed. and trans. by S. Stakel and J.C. Relihan, Recent Researches in the Music of the Middle Ages and Early Renaissance, 2-8 (Madison, Wisconsin: A.R. Editions, 1978-85); *Le chansonnier de Montpellier* CD-ROM: *conception générale Hélène Lorblanchet, Mirielle Vial, Poisson soluble*, La bibliothèque médiévale: Série *Bibliothèque médiévale* (Montpellier: Bibliothèque interuniversitaire de Montpellier, 2006); Y. ROKSETH, ed., *Polyphonies du XIIIe siècle: le manuscrit H 196 de la Faculté de Médecine de Montpellier*, 4 vols (Paris: Oiseau Lyre, 1935-9); R. E. SMITH, *French Double and Triple Motets in the Montpellier Manuscript: Textual Edition, Translation and Commentary*, Wisenschaftliche Abhandlungen, Institute of Mediaeval Music (Ottawa: Institute of Mediaeval Music, 1997).
[3] Journal articles relevant to this thesis that are dedicated to description of the Montpellier Codex, its musical contents and its compilation, providence and date, are as follows: F. LUDWIG, 'Studien über die Geschichte der mehrstimmigen Musik im Mittelalter II: Die 50 Beispiele Coussemakers aus der Handschrift von Montpellier', *Sammelbände der Internationalen Musikgesellschaft*, 5 (1903-4), 200-3; M. E. WOLINSKI, 'The Compilation of the Montpellier Codex', *Early Music History*, 11 (1992), 263-301. See also the short essays and notes that accompany the editions of the Codex listed in the preceding footnote. The journal articles most relevant to this thesis that are dedicated to critical musicology and analysis of Montpellier Codex motets are as follows: E. APFEL, *Anlage und Struktur den Motetten im Codex Montpellier*, Annales Universitatis Saraviensis, Philosophiche Fakultät, 10 (Heidelberg: Carl Winter University Press, 1970); M. L. GÖLLNER, 'Rhythm and Pattern: The Two-Voice Motets of 'Codex Montpellier'', *Viator*, 30 (1999), 145-63; D. HARBINSON, 'The Hocket Motets in the Old Corpus of the Montpellier Motet Manuscript', *Musica Disciplina*, 25 (1971), 99-112.
[4] Books and articles relevant to this thesis that are partly dedicated to the Montpellier Codex, its musical contents and its compilation, providence and date, are as follows: R. BRANNER, *Manuscript Painting in Paris during the Reign of Saint Louis: A Study of Styles*, California Studies in the History of Art (Berkeley: University of California Press, 1977), pp.130-7, 237-9; M. EVERIST, *Polyphonic Music in Thirteenth-Century France: Aspects of Sources and Distribution* (New York: Garland, 1989); E. H. SANDERS, 'The Medieval Motet', in *Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade*, ed. by W. ARLT (Bern: 1971), 497-573. The books and articles relevant to this thesis that are partly dedicated to critical musicology and analysis of

Mary appears prominently in many Mo motets (and as this thesis will demonstrate, she features less obviously in a great many more), no previous study has focused solely on her significance within this repertoire. With reference to the socio-historical context that fostered the creation of these works and with a mind to how they may have been received by their medieval audience,[5] I consider how aspects of the medieval Cult of the Virgin can inform our

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Montpellier Codex motets, are as follows: G. A. ANDERSON, 'Notre Dame Latin Double Motets ca.1215–1250', *Musica Disciplina*, 25 (1971), 35–92; ANDERSON, 'Notre-Dame Bilingual Motets: A Study in the History of Music c. 1215-1245', *Miscellanea Musicologica*, 3 (1968), 50-144; M. ANDERSON, 'Enhancing the *Ave Maria* in the Ars Antiqua', *Plainsong and Medieval Music Society*, 19:1 (2010), 35-65; R. A. BALTZER, 'The Polyphonic Progeny of an *Et gaudebit:* Assessing Family Relations in the Thirteenth-Century Motet', in *Hearing the Motet: Essays on the Motet of the Middle Ages and the Renaissance*, ed. by D. PESCE (Oxford: OUP, 1997), 17-27; BALTZER, 'Why Marian Motets on Non-Marian Tenors? An Answer', in *Music in Medieval Europe: Studies in Honour of Brian Gillingham* ed. by T. BAILEY and A. SANTOSUOSSO (Aldershot: Ashgate, 2006), 112-28; C. CALLAHAN, 'Tracking Robin, Marion and the Virgin Mary: Musical/Textual Interlace in the Pastourelle Motet', in *Chançon legiere a chanter: essays in Old French literature in honor of Samuel N. Rosenberg*, ed. by K. FRESCO and W. PFEFFER (Birmingham, AL: Sumner, 2007), 293-308; S. CLARK, ' 'S'en dirai chançonete': Hearing Text and Music in a Medieval Motet', *Plainsong and Medieval Music*, 16/1 (2007), 31-59; L. COLTON, 'The Articulation of Virginity in the Medieval Chanson de nonne', *Journal of the Royal Musical Association*, 133/2 (2008), 158-88; M. EVERIST, *French Motets in the Thirteenth-Century: Music, Poetry and Genre* (Cambridge: CUP, 1994); EVERIST, 'Motets, French Tenors, and the Polyphonic Chanson ca. 1300', *Journal of Musicology*, 24 (2007), 365-406; G. R. HOEKSTRA, 'The French motet as trope: Multiple levels of meaning in '*Quant florist la violete/ el mois de mai/ et gaudebit*' (Thirteenth-century sacred and profane textual-lyrical interplay)', *Speculum*, 73/1 (1998), 32-57; S. HUOT, 'Polyphonic Poetry: The Old French Motet and its Literary Context', *French Forum*, 14 (1989), 261-78; HUOT, *Allegorical Play in the Old French Motet: The Sacred and Profane in Thirteenth-Century Polyphony* (Stanford: Stanford University Press, 1997); D. LEECH-WILKINSON, 'The Emergence of ars nova', *The Journal of Musicology*, 13/3 (1995), 285-317; D. PESCE, 'The Significance of Text in Thirteenth-Century Latin Motets', *Acta Musicologica*, 58/1 (1986), 91-117; PESCE, 'A Revised View of the Thirteenth-Century Latin Double Motet', *Journal of the American Musicological Society*, 40/3 (1987), 405-42; PESCE, 'A Case for Coherent Pitch Organization in the Thirteenth-Century Motet', *Music Analysis*, 9/3 (1990), 287-318; PESCE, 'Beyond Glossing: The Old Made New in *Mout me fu grief/Robin m'aime/Portare*', in PESCE, ed., *Hearing the Motet*, 28-51; D. J. ROTHENBERG, 'The Marian Symbolism of Spring, ca.1200 - ca.1500: Two Case Studies', *Journal of the American Musicological Society*, 59/2 (2006), 319-98; ROTHENBERG, *Flower of Paradise: Marian Devotion and Secular Song in Medieval and Renaissance Music* (Oxford: OUP, 2011).

[5] With regard to my use of the word 'audience': motets are complex works that require a knowledge of Latin, biblical exegesis, liturgical chants, and sometimes Classical texts or courtly literature to understand their subtle allegories and multiple layers of meaning. It is therefore reasonable to assume that this repertoire was primarily composed and performed by and for educated members of the middle and upper classes. Sylvia Huot explains that the medieval motet audience would probably have been comprised of 'clerics and members of the university and… [members of] ecclesiastical and aristocratic courts', (HUOT, *Allegorical Play*, p.9). Such an audience is implied by Johannes de Grocheio's comments in his treatise *De musica* that 'this music [*sic*] should not be performed before the unlettered, who would not understand its subtlety or take pleasure in hearing it, but rather before the educated and those who cultivate the subtleties of the arts', (GROCHEIO, *De Musica*, ed. and trans. by C. Page, 'Johannes de Grocheio on Secular Music: A Corrected Text and a New Translation', *Plainsong and Medieval Music*, 2 (1993), p.36). Christopher Page provides an informative discussion on which members of society might have best appreciated the genre. PAGE, C., *Discarding Images: Reflections on Music and Culture in Medieval France* (Oxford: Clarendon Press, 1993), pp. 43-64.

understanding of Montpellier Codex motets, and in turn, what these songs can reveal about the significance of the Virgin to medieval French society.

In the twenty-first century, the Virgin Mary still stands as an instantly recognisable figure, whose name and likeness we routinely encounter in our everyday lives, signifying the immeasurable influence that Christian tradition has had on even the most secular of modern societies. She has the starring role in Christmas carols and children's nativity plays, and across the world, people, towns and villages, schools, churches and hospitals bear her name. And yet, during the earliest years of the Christian faith, Mary had only minor significance. In the Gospels her appearances are rare, shadowy, and inauspicious; she is arguably just a historical footnote to the life of Christ. The first millennium AD saw a steady increase in stories about Mary's life, and of her significance to Christian theology. But in the early part of the second millennium, the Cult of the Virgin underwent a relatively sudden and quite spectacular expansion. The Cult quickly became a distinct and hugely significant aspect of European society and the subsequent influence that this medieval phenomenon had on worldwide cultures, as Christianity spread across the globe over the following centuries, can hardly be overestimated – indeed, its effects are still evident today. The Montpellier Codex provides an insight into the musical culture of thirteenth-century northern France – the very time and place where the Cult of the Virgin was reaching its historical heights. Therefore, the manuscript and the cult have a symbiotic relationship, the study of one helping to inform our understanding of the other.

The central research questions of this thesis are:

I) By what Means and in what Forms is the Virgin Mary Represented in Mo Motets?

How prominent and significant is the Virgin within the Codex? Is she relevant to motets that do not obviously focus on, or name her, as well as those that do? What are the various techniques used by composers to demarcate the significance of the Virgin in the lyrics and musical settings of their works?

II) How does Mo's Presentation of the Virgin Reflect her Position in Medieval French Society?

Medieval France fostered and influenced the development of both the Montpellier Codex and the Cult of the Virgin. Therefore, Mo motets' presentation of the Virgin will naturally reflect aspects of the Virgin's role in French culture of the High Middle Ages.[6] For the medieval Christians who created and first heard these songs, who was the Virgin? What was their relationship with her? How did they approach and worship her? Which parts of her story were remembered and celebrated the most? How, for whom, and by whom, was she used as a role model and a means of influencing people's behaviour? In particular, this thesis explores how the character of the Virgin was used as a means of moulding and critiquing other women.

III) How is Symbolism used to Represent the Virgin in Mo Motets?

This thesis takes into account the immense significance of symbolism to the medieval Age and the works it produced. As such, my research speaks to the body of scholarship that interprets thirteenth-century motets as having highly symbolic lyrics, musical settings, and manuscript illuminations, and a précis of this scholarship is given below in this Introduction. I

[6] This thesis takes the 'High Middle Ages' as referring to the years circa 1050-1350.

explore the diverse ways in which various types of symbol are incorporated into Mo motets for Marian purposes, and I consider how these symbols would have been recognised and understood by a medieval audience. I particularly focus on the meaning implied by the melodies of motet tenor lines. (See Appendix 3 for liturgical and Biblical sources of Mo tenor lines.)

The main part of this Introduction serves to provide background information that will inform this thesis. It is divided into three sections: I) a small-scale literature review, providing a précis of the main body of scholarship that has influenced my work; II) an introductory discussion of medieval symbolism and its significance for my interpretation of Montpellier Codex motets. (The latter of these two topics has particular relevance for my third research question, in that it explains the significance of symbolism to the medieval mind and to Mo motets); and III) a brief overview of some aspects of the Cult of the Virgin Mary that are especially pertinent to my exploration of Mo.

I) Contextualisation of this Study within Scholarly Literature

This section of the Introduction will provide a brief overview of the scholarly literature that is of central importance to my thesis, and will demonstrate how it has influenced my own approach to studying motets. I will discuss musicological texts first, and then the historico-cultural writings, explaining how my thesis employs, engages with, and builds on this literature.

The musicological scholarship with which my thesis most frequently engages is that of Sylvia Huot and Dolores Pesce.[7] Huot's book *Allegorical Play in the Old French Motet* focuses primarily on the textual and intertextual meanings of motets from the thirteenth-century French manuscripts, including the Montpellier Codex. Huot discusses French and bilingual motets, exploring the genre's potential for carrying allegorical and parodic meanings. (She does not look at motets where all the voices are in Latin.) In Chapters 3 and 4, ('The Amorous Maiden' and 'The Pain of Separation and the Consolation of Love'), Huot argues that in certain contexts – particularly when juxtaposed with sacred tenor lines – apparently secular lyrics can be used to evoke the concept of sacred mystical marriage. She demonstrates how various secular female personae, secular images of lovers, and erotic poetry are used symbolically, playfully, and allegorically, for sacred purposes. Huot's work has influenced my own approach to motet analysis in several respects: I frequently adopt her technique of exploring both the interaction of the upper-voice lyrics within a motet and the relationship between each upper voice and the tenor line; I follow Huot in paying significant attention to the liturgical, biblical, exegetical, ecclesiastical, and cultural meanings associated with motet tenor lines;[8] I interpret motets as highly symbolic works that might contain several

[7] HUOT, *Allegorical Play*; PESCE, 'The Significance of Text'; PESCE, 'A Revised View'; PESCE, 'A Case for Coherent Pitch Organization'; PESCE, 'Beyond Glossing'.

[8] Three articles by Rebecca Baltzer are also relevant to my interpretation of motet tenor lines. In these articles, Baltzer explores ways in which motet composers use motet upper voices to exploit the liturgical, scriptural, theological, and cultural meanings meanings of the tenor lines and their chant sources. See R. A. BALTZER, 'Aspects of Trope in the Earliest Motets for the Assumption of the Virgin', in *Studies in Medieval Music: Festschrift for Ernest H. Sanders*, ed. by B. SEIRUP and P. M. LEFFERTS (New York: Trustees of Columbia University, 1991), 5-42; BALTZER, 'The Polyphonic Progeny of an *Et gaudebit*'; and BALTZER, 'Why Marian Motets on Non-Marian Tenors?' Chapter 1 of this thesis in particular draws on Baltzer's approach to reading motets and motet tenor lines. In her article 'Why Marian Motets on Non-Marian Tenors?' Baltzer explains that the seemingly peculiar creations of Latin Marian motets on non-Marian tenors were a deliberate strategy on the part of the Notre Dame clergy to permeate the liturgy of the entire year with references to the Virgin and her role as Mother of God and intercessor, and this argument is especially pertinent to my exploration in Chapter 1 of Mo motets that juxtapose Marian upper voices with seemingly non-Marian tenor lines. Chapter 1 also includes extended exploration of the FLOS FILIUS EIUS tenor line. I begin this discussion with a summary of the origins and history of the Styrps Jesse chant from which the FLOS tenor line is drawn, and this summary relies heavily on Margot Fassler's article 'Mary's Nativity, Fulbert of Chartres, and the Stirps Jesse: Liturgical Innovation circa 1000 and its Afterlife', *Speculum*, 75 (2000), 389-434.

layers of meaning (sometimes both sacred and secular, multiple, and contradictory meanings); and, as is the case in *Allegorical Play*, significant sections of this thesis are dedicated to the topic of mystical marriage, and especially the Marian model of mystical marriage.[9] *Allegorical Play* is pertinent to every chapter of this thesis and will be cited frequently. However, aside from her rigorous exploration of the implications of tenor line melodies, Huot pays limited attention to the musical settings of motets or the relationship between text and music. On several occasions this thesis takes Huot's work on the lyrics of a motet as a point of departure for my own discussion of the music. See, for example, my preliminary comments on Mo 31 in Chapter 2, Mo 57 in Chapter 4, and Mo 41 in Chapter 5. I also draw on Huot's discussion of the parallel between the figures of the Virgin and the Cross in medieval Christianity in Chapter 5's discussion of the PORTARE and SUSTINERE tenor lines.[10]

The influence of Pesce's approach to motet analysis is evident in several areas of my thesis. Pesce's depiction of the numerical and mathematical proportions of the motet as akin to the architecture of a medieval cathedral, in her article 'The Significance of Text in Thirteenth-Century Latin Motets', is cited in my discussion of numerical symbolism in motets, below in this Introduction, and is especially relevant to Chapter 1 of this thesis. My third chapter draws on Pesce's 1987 article 'A Revised View of the Thirteenth-Century Latin Double Motet', which provides a summary of scholarship on the provenance of Montpellier

[9] The topic of Marian mystical marriage is explored at the beginnings of Chapters 2 and 4, and draws on scholarship including A. E. MATTER, *'The Voice of My Beloved': The Song of Songs in Western Medieval Christianity* (Philadelphia: University of Pennsylvania Press, 1990); L. GAMBERO, ed., *Mary and the Fathers of the Church: the Blessed Virgin in Patristic Thought*, trans. by T. BUFFER (San Francisco: Ignatius Press, 1999); H. GRAEF, *Mary: A History of Doctrine and Devotion* (London: Sheed and Ward, 1963); M. O'CARROLL, *Theotokos: a Theological Encyclopaedia of the Blessed Virgin Mary* (Dublin: Dominican Publications, 1982); D. G. HUNTER, 'The Virgin, the Bride, and the Church: Reading Psalm 45 in Ambrose, Jerome and Augustine', *Church History*, 69/2 (2000), 281-303; and B. NEWMAN, *From Virile Woman to WomanChrist: Studies in Medieval Religion and Literature*, Middle Ages Series (Philadelphia: University of Pennsylvania Press, 1995). I also refer to primary writings cited by these scholars, including works by Jerome, Origin of Alexandria, Honorius Augustodunensis, Alan of Lille, Augustine of Hippo, and Ambrose of Milan.

[10] Scholarship by Pesce, (discussed below), and by art historians Ellington and Neff is also especially significant to this section of the thesis. See D. S. ELLINGTON, 'Impassioned Mother or Passive Icon: The Virgin's Role in Late Medieval and Early Modern Passion Sermons', *Renaissance Quarterly*, 48/2 (1995), 227-61, and A. NEFF, 'The Pain of Compassio: Mary's Labor at the Foot of the Cross', *The Art Bulletin*, 80/2 (1998), 254-73.

Codex Fascicle IV motets, and undertakes a fresh look at the motets and their sources, disputing claims by Handschin, Tischler and Sanders that Fascicle IV may represent an English, or non-central French school of composition.[11] Although this thesis is not concerned with the debate about the provenance of Fascicle IV motets, the motet analyses contained within Pesce's article help to inform my own examination of the techniques of musical structure used in Fascicle IV repertoire. Pesce examines phrase structure, use of isoperiodicity and isomelism, and motet textures. Her analytical techniques have influenced my own approach to understanding the musical structures of motets – especially of Mo Fascicle IV works, and as such, this thesis often comments on motets in terms of their phrase structures, isoperiodicity, and isomelism. Pesce's own observations about individual motets contribute to my discussions of Mo 53, Mo 56, Mo 58, and Mo 68. Pesce's book Chapter 'Beyond Glossing' presents an analysis of Mo 265, explaining how the tonality of the Marian tenor line chant extract PORTARE is manipulated to suit the secular upper voices of the motet, and I employ her argument in Chapter 5 of this thesis in the context of demonstrating how Mo motets juxtapose and contrast the Virgin Mary with lesser, worldly women. Pesce's comments on the PORTARE tenor line also contribute to Chapter 5's discussion of the parallels drawn in medieval Christianity between the Virgin and the Cross. Furthermore, Chapter 5 also draws on Pesce's article 'The Significance of Text', which analyses Mo 41. My own observations about the symbolic meaning of Mo 41's lyrics and their musical setting provide a challenge to Pesce's suggestion that aspects of the melody are ill-suited to the lyrics.[12]

In addition to the scholarship of Huot and Pesce, which is of central importance to

[11] J. HANDSCHIN, 'The Summer Canon and its Background (II)', *Musica Disciplina*, 5 (1951), 65-113; H. TISCHLER, 'English Traits in the Early Thirteenth-Century Motet', *The Musical Quarterly*, 30/4 (1944), 458-76; E. H. SANDERS, 'Peripheral Polyphony of the 13th Century', *Journal of the American Musicological Society*, 17/3 (1964), 261-87.
[12] D. PESCE, 'The Significance of Text', p.100.

my work, I will now provide a brief précis of other critical musicology and motet analysis that has contributed significantly to my study. David Rothenberg's work is cited several times.[13] His article 'The Marian Symbolism of Spring' and his book *Flower of Paradise* follow the tradition of motet analysis used by Huot *et al*, by considering the possible layers of symbolic meaning contained within motet lyrics, musical settings, and manuscript illuminations of a motet, with a particular emphasis on tenor lines and their liturgical and biblical contexts. Rothenberg's work is referenced several times in this thesis: most significantly, Chapters 1 and 5 note his work in *Flower of Paradise* on Mo 21 and Mo 28, respectively, and Chapter 5 presents his observations in 'The Marian Symbolism of Spring' wherein he examines the symbolism of Mo 36 and explores the use of Marion and Robin as allegorical representations of Christ and Mary.

Anne Walters Robertson's article 'Remembering the Annunciation in Medieval Polyphony' explores the reasons why, despite the huge significance of the Annunciation, there is an apparent dearth of music for its liturgical feast.[14] Robertson cites several examples of liturgical music sources from the High Middle Ages that make generous provision for the other Marian feasts but none for the Annunciation, despite it being arguably the most theologically important of the Marian feasts. She explains that the reason for the lack of Annunciation-themed polyphony is that falling on March 25th, the Feast is overshadowed by other important events that coincide with it in the liturgical calendar: Lent and Eastertide, and she explores ways in which medieval liturgy and extra-ecclesiastical culture celebrated the Annunciation outside its official Feast Day.[15] The primary musicological purpose of the article is to explore the significance of an Ite missa est called *Joseph*, which relates to the

[13] ROTHENBERG, 'The Marian Symbolism of Spring'; ROTHENBERG, *Flower of Paradise*.
[14] A. W. ROBERTSON, 'Remembering the Annunciation in Medieval Polyphony', *Speculum*, 70 (1995), 275-304.
[15] My explanation of the timetable of the Annunciation, Lent, and Eastertide in the Liturgical Year relies on T. J. TALLEY, *The Origins of the Liturgical Year* (New York: Pueblo, 1986).

Annunciation liturgy. Although Robertson does not discuss Montpellier Codex motets in any detail, she does include four of them (Mo 45, 55, 69, and 287) in a table that lists Annunciation-themed polyphony of the thirteenth and fourteenth centuries.[16] Robertson's observations about the lack of official thirteenth-century Annunciation-themed polyphony, and about the appearance of the Annunciation theme in polyphony that would appear not to be concerned with this topic, helped to inspire the second Chapter of my thesis, which is titled 'Representations of the Annunciation on Montpellier Codex Motets'. Setting the Annunciation in its theological context as a manifestation of God's mystical marriage to Mary, I cite Robertson on the paucity of official thirteenth-century Annunciation polyphony and the reasons for this deficit. I then follow Robertson in explaining that this most crucial of feasts was in fact celebrated with polyphony at other points of the liturgical year and in extra-liturgical music.[17] Thus Robertson's article provides a platform for the rest of Chapter 2, in which I undertake textual and musical analyses of several Annunciation-themed Montpellier Codex motets (including the four listed by Robertson.) In line with the techniques of Huot, Pesce, and Rothenberg, *et al*, I interpret the motets studied in this chapter as highly symbolic works, and demonstrate that the composers of Mo motets include reference to the Annunciation in their work by means of symbolic linguistic and musical motifs, symbolic numerical patterns in musical structures, and the employment of tenor lines that are in some way pertinent to the Annunciation. My motet analyses highlight in particular how references to the Angel Gabriel, to the Springtime season and its harbingers,[18] and to the *Ave Maria*,[19]

[16] ROBERTSON, 'Remembering the Annunciation', pp.288-9.
[17] The work of Steffes also made significant contribution to Chapter 2's discussion of the Annunciation and its liturgical manifestations. See M. STEFFES, ' 'As dewe in Aprylle': 'I syng of a mayden' and the Liturgy', *Medium Aevum*, 71/1 (2002), 66-74.
[18] On the significance of Spring an Summertime as medieval symbols, see S. BILLINGTON, *MidSummer: Cultural Sub-Text from Chrétien de Troyes to Jean Michel*, Medieval Texts and Cultures of Northern Europe (Turnhout, Belgium: Brepols 2000).
[19] Michael Anderson's 2010 article 'Enhancing the *Ave Maria* in the Ars Antiqua' traces the development and dissemination of the *Ave Maria* over the Middle Ages and reviews the vital role of music in this. Anderson

are used to signify the Annunciation, and I conclude that the Annunciation theme is significant to a far greater proportion of Montpellier Codex motets than would at first appear to be the case.

The fourth chapter of this thesis includes an analysis of Mo 110, which I present in the light of Lisa Colton's work on that motet.[20] Colton discusses Mo 110 as part of an article on medieval French *chansons de nonne*. Her approach is in line with the scholarship discussed above, in that it considers the intertextuality of the motet lyrics as well as the polyphonic nature of the music. Colton's reading is also concerned with what the motet's texts and melodies, as creations of medieval French society, can reveal about gender roles in that society. Colton explores how the musico-lyrical structure, the internal melodic borrowing, and the interplay of voices are used to reinforce stereotypical gender roles and to emphasise the paradox of Eve and Mary as models of womanhood.[21] After providing a précis of Colton's work on Mo 110, my own analysis of this piece builds on Colton's observations. Drawing on this, together with various Classical literature, medieval theological writings, medieval bestiaries and related scholarship, I demonstrate how Mo 110 includes significant Marian undercurrents that can further facilitate our understanding of ideas about women, men, and the Virgin Mary in medieval society. Although Colton's article relates directly only to Chapter 4's discussion of Mo 110, her reading of motets as musical vehicles that can convey medieval society's perspectives on gender roles has been significant in forming my approach to motet analysis, and exploration of the depiction of medieval female gender roles in Mo motets run through the fourth and fifth chapters of my thesis in particular.

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analyses three motets that work with the *Ave Maria* in its medieval, developmental stages, including Mo 55. His observations on the structure of Mo 55 and the composer's manipulation of the tenor line are discussed at length in Chapter 3 of this thesis, and serve as a basis for some of my own comments on the use of structure and melody same work.

[20] COLTON, 'The Articulation of Virginity'.

[21] *Ibid.*, p.159.

In addition to the musicological and textual motet scholarship discussed above, this thesis also relies upon literature relating to the biblical, liturgical, and cultural background of Cult of the Virgin in medieval France. The work I use most frequently for this purpose is Miri Rubin's 2009 book *Mother of God*.[22] This book draws on a vast range of sources, including scriptural and theological writings, liturgies, historical accounts, miracle tales, accounts of popular piety traditions, poetry, music, and the visual arts, to investigate how the figure of the Virgin Mary was developed by and integrated into a variety of societies from the earliest decades of Christianity to circa 1600 CE. The first seven of this book's twenty-three chapters explore the Virgin's role through the first thousand years of Christian history, explaining the earliest historical developments in Marian devotion and the contributions to Mariology made by the early Church Fathers, including Ambrose, Jerome, and Augustine. These chapters have been useful for providing background information and historical context for the Cult of the Virgin, and because theologians of the twelfth and thirteenth centuries drew heavily on the writings of the early Church Fathers, it is frequently appropriate to cite the work of these men. Chapters 8-16 cover the years 1000-1400 – the centuries that saw a spectacular rise of the Cult of the Virgin. Rubin discusses the establishment and promotion of the Marian feasts and liturgy (a particular focus is given to the Feast of the Assumption); of Marian popular piety; of the new orders of Dominicans and Franciscans, and the Cistercian order, which was dedicated to Mary and of which Bernard of Clairvaux was a member. My thesis repeatedly draws on these chapters to provide examples of how the figure of the Virgin was relevant to,

[22] M. RUBIN, *Mother of God* (London: Allen Lane, 2009). Especially Chapters 1-16. Other useful literature for historico-cultural information about the Cult of the Virgin includes: GRAEF, *Mary: A History of Doctrine and Devotion*; O'CARROLL, *Theotokos*; GAMBERO, ed., *Mary and the Fathers of the Church*; J. PELIKAN, *Mary Through the Centuries: Her Place in the History of Culture* (London: Yale University Press, 1996); and N. PERRY and L. ECHEVERRÍA, *Under the Heel of Mary* (London: Routledge, 1988). The primary sources for medieval French ideas about the Virgin to which I refer most frequently in the thesis are a selection of sermons by Bernard of Clairvaux, in BERNARD OF CLAIRVAUX, *Homilies in Praise of the Blessed Virgin Mary*, ed. by C. WADDELL, trans. by M.-B. SAÏD, Cistercian Fathers Series (Kalamazoo, Michigan: Cistercian Publications, 1993).

and used by medieval French society.

The final part of my literature review will discuss work that has informed my understanding of medieval motets as highly symbolic works. This view of the motet repertoire is underpinned by an exploration of the significance of symbolism in the medieval world, presented later in this Introduction, and my discussion of medieval symbolism, and reference to it throughout the thesis, is informed by the writings of several Classical and medieval scholars, including Plato, Aristotle, Boethius, Alan of Lille, and Hugh of Saint Victor.[23] My main secondary source for this topic is Chenu's book *Nature, Man and Society in the Twelfth Century* (this version is an English translation of the original French).[24] Focusing primarily on the history of theology and biblical exegesis, Chenu undertakes a fresh exploration of the twelfth century as a time of Renaissance, arguing against the view that the Middle Ages fundamentally comprised a millennium of negligible cultural or scientific development between the two 'superior' ages of Classical Antiquity and the Renaissance of the 1500s. Chenu argues that the French High Middle Ages saw a 'golden age' of 'symbolist mentality', which occurred as a result of the socio-political-economic Renaissance that took place in twelfth-century Europe. I employ Chenu's work, along with the aforementioned Classical and medieval primary sources, to demonstrate that in the medieval world, everything, both divinely created and manmade, was interpreted as symbolising some deeper, Christian truth,

[23] See ARISTOTLE, *Metaphysics*, I, trans. by W.D. ROSS, [electronic resource] http://www.classicallibrary.org/aristotle/metaphysics/book01.htm; BOETHIUS, *Fundamentals of Music: Ancius Manlius Boethius*, trans. by C.M. BOWER, ed. by C. V. PALISCA, Music Theory Translation Series (London: Yale University Press, 1989); HUGH OF SAINT VICTOR, *The Didascalion of Hugh of Saint Victor: A Medieval Guide to the Arts*, ed. and trans. by J. TAYLOR, Records of Civilization: Sources and Studies, 64 (New York: Columbia University Press, 1991),

[24] M.-D. CHENU, *Nature, Man and Society in the Twelfth Century: Essays on New Theological Perspectives in the Latin West*, ed. by J. TAYLOR and L. K. LITTLE, Medieval Academy Reprints for Teaching (London: University of Toronto Press, 1997). See especially Chapters 1 and 3, and pp.1-48 and 99-145. See also PESCE, 'The Significance of Text', p.91; SANDERS, 'The Medieval Motet'; and H. TISCHLER, 'Coordination of Separate Elements: Chief Principle of Medieval Art', *Orbis Musicae*, 2/3-4 (1973-4), 67-82.

and that this 'symbolist mentality' infiltrated medieval artistic endeavour, including the motets of the Montpellier Codex. This understanding of medieval French cultural production as heavily symbolic underpins my belief that the lyrics and musical settings of Mo are rich in textual and numerical sacred symbolism, an awareness of which will enable the modern listener to draw closer towards understanding the works and the relevance they may have had for those who first created, sang, and heard them. This view is reflected in a great many of my motet analyses throughout the thesis. For example, following Huot *et al*, I frequently interpret the melodies of motet tenor lines as musically symbolising a range of liturgical, biblical, and exegetical factors; I explore the symbolic use of melodic themes and how number and proportion are used to give a symbolic dimension to musical settings; and I investigate how apparently secular language can carry sacred symbolic and allegorical meaning.

II) Medieval Symbolism and the Interpretation of Montpellier Codex Motets

This thesis interprets Mo motets as being richly symbolic works in terms of both their lyrics and their musical settings. (It will also touch upon the symbolic meaning of some Mo manuscript illuminations, although this will not be a main focal point.) Because medieval symbolism has significantly influenced my approach to motet analysis, this section of the Introduction is devoted to explaining the rationale behind my symbolist methodology. I will first discuss the significance of symbolism to my understanding of Mo lyrics and vocabulary, and will then introduce medieval ideas about the symbolic use of number and proportion, which have significant bearing on my analyses of Mo musical settings.

The French High Middle Ages saw what Chenu calls a 'golden age' of 'symbolist mentality', which, he explains, occurred as a result of the socio-political-economic

Renaissance that took place in twelfth-century Europe.[25] Chenu points out that rapid advancements in technology led to sudden vast growth in the economy, resulting in increased wealth and travel.[26] In this environment, the new universities and cathedral schools flourished, and the great thinkers of the Age could meet, exchange ideas, and access scholarly works, including newly rediscovered Classical writings.

Plato's *Timaeus* was one such Classical work that was widely read and Christianised by the *avant-garde* thinkers of the twelfth-century Chartres School. *Timaeus* teaches that the whole of creation is one conglomerate living entity with one shared 'world soul' and that each part of the Universe is related to, and thus able to provide information about, another part. According to *Timaeus*, everything is a macrocosmic or microcosmic symbol of something else, and when this idea was transposed into the exceptionally religious European Middle Ages, everything was interpreted as relating to the divine. God designed the Universe to form a web of references that would teach its inhabitants about God and His divine plan; Creation was full of symbols that informed humanity about the Creator, His character, His will, ethics, morality, law and Christian doctrine. According to this philosophy, real, 'inner' truth about God and His will is communicated allegorically in the superficial, 'outer' truth of the physical Universe,[27] and when interpreted correctly, the material, visible world can afford humanity a deeper understanding of the less tangible, invisible divine. The twelfth-century Parisian canon Hugh of Saint Victor writes in his *Didascalion*: 'By contemplating what God has made, we

[25] M.-D. CHENU, *Nature, Man and Society in the Twelfth Century: Essays on New Theological Perspectives in the Latin West,* ed. by J. TAYLOR and L. K. LITTLE, Medieval Academy Reprints for Teaching (London: University of Toronto Press, 1997), Chapters 1 and 3, and pp.1-48 and 99-145.

[26] The European twelfth-century Renaissance saw, for example, the invention of the windmill, the compass, the mechanical clock, new armaments and means of transport, greater use of wheels in machines to increase energy output, and new building techniques. These rapid and radical advancements in technology resulted in greater and more efficient production of goods, leading to a vast growth of the economy, increased wealth, travel for trade, and more exchange of ideas, which facilitated the birth of the cathedral schools. See CHENU, *Nature, Man and Society*, especially the chapters and pages cited in the footnote above.

[27] N. D. GUYNN, *Allegory and Sexual Ethics in the High Middle Ages,* ed. by B. WHEELER, The New Middle Ages (New York: Palgrave, 2007).

realise what we ourselves ought to do. Every nature tells of God; every nature teaches man… The entire sense-perceptible world is like a sort of book written by the finger of God',[28] and Alan of Lille says: 'Every creature in the world is, for us, like a book and a picture and a mirror as well.' Medieval scholars employed biblical verse to support the notion that the created Universe had been arranged by God to provide instruction to humanity, citing verses such as Job 12:7-8: 'Ask the animals, and they will teach you, or the birds of the air, and they will tell you; or speak to the earth, and it will teach you, or let the fish of the sea inform you.'[29]

Along with this new philosophical thought came a great Age of Classification: scholars created inventories and descriptive catalogues of the elements of nature and the moral and theological meanings that could be drawn from them.[30] As these scholars and their ideas and manuscripts travelled, the symbolic, theological meanings of various aspects of the natural world were disseminated, a sort of internationally recognised language of symbolism was spread; a form of coded communication that we in the twenty-first century must learn to read if we are to comprehend medieval works.

Medieval writers – including the lyricists of Montpellier Codex motets – lived in a world where everything, both divinely created and manmade, was interpreted as meaning more; as symbolising some deeper, Christian truth. This 'symbolist mentality' infiltrated

[28] HUGH OF SAINT VICTOR, *The Didascalion of Hugh of Saint Victor: A Medieval Guide to the Arts*, ed. and trans. by J. TAYLOR, Records of Civilization: Sources and Studies, 64 (New York: Columbia University Press, 1991), p.145.
[29] Job 12:7-8
[30] The most obvious example of this is perhaps the medieval bestiaries. The Ancient Greeks had produced the earliest bestiaries, for 'scientific', rather than moral purposes. These were copied, adapted and Christianised by the European Middle Ages. As well as observing different types of animals and their various characteristics, Christian bestiaries taught that all of these had been created as examples for mankind, that he might learn something about God and morality by observing God's creatures. For example, the pelican was thought to revive her dead young after three days with her own blood, as a lesson to mankind that Christ 'revived' humanity with his blood after three days in the grave. A favourite character from the medieval bestiary was the unicorn, who can only be caught with the help of a virgin girl. She tames the beast on her lap so that the hunters can capture and kill it. The unicorn represents Christ, whose route to capture and death involved choosing to rest in the womb of the Virgin Mary. The beast's single horn represents the unity of God and Christ. The website http://bestiary.ca provides excellent resources for studying medieval bestiaries.

medieval artistic endeavour, and reference to plants, animals, and other natural phenomena in art, music, and literature often function as symbols that communicate a sacred message to the audience – even in works that have ostensibly secular subject matter. By the time the Montpellier Codex was created, naturalistic depictions of plants and animals that were developing in the thirteenth century were joining forces with the highly stylised images of nature – including the monsters and legendary beasts – imagined in the previous century, to create a rich library of images imbued with theological and moral meaning that was widely understood.[31] So the creators of the Montpellier Codex had a well-established corpus of widely recognised sacred symbols to draw upon, and as a product of their age, Mo motets are rich in sacred symbolism that the modern listener must be aware of in order to understand the works as they were originally intended.

Because medieval artists imbued their works with layers of symbolism, a face-value interpretation of Mo motets is not always appropriate and a literal reading of lyrics would often miss the point of the work. As Alan of Lille explains, medieval verse must be read with a mind to discovering a figurative, hidden meaning. He writes:

> Poetry's lyre rings with a vibrant falsehood on the outward literal shell of a poem, but interiorly it communicates a hidden and profound meaning to those who listen. The man who reads with penetration, having cast away the outer shell of falsehood, finds the savoury kernel of truth wrapped within.[32]

Therefore, the details that set the scene in motets' upper parts must not be dismissed as pure convention or decorative eloquence: Springtime; beautiful maidens; morning sunbeams; dew on meadow grass; singing nightingales; apple trees; hawthorn bushes; roses; lilies, and so on, serve as more than just peripheral decoration to the lyrics; they can also

[31] CHENU, *Nature, Man and Society*, p.39.
[32] Cited in CHENU, *Nature, Man and Society*, p. 99.

function as keys to deeper layers of meaning. For example, in the Montpellier Codex, a beautiful lady or a blooming flower often signals that a motet may be about Mary; the linguistic similarity between the names of the *pastourelle* heroine Marion and the Virgin Maria/Marie is often exploited; Robin and Marion can represent Christ and Mary; and a Springtime setting can reference the liturgical feasts from that time of year: the Crucifixion, Resurrection or Annunciation. Both sacred (usually Latin) and secular (usually vernacular Old French) Mo lyrics sometimes use isolated simile: Mo 28's quadruplum sings that his beloved has 'a complexion *like* rose set against lily-white', or metaphor: Mo 164's motetus says his lady *is* the 'lily flower, full-blown rose'.[33] But most commonly – especially amongst the vernacular French motets – they employ allegory, setting a scene or telling a short story, the entirety of which has a hidden double (or multiple) – usually religious – meaning(s).[34] Each element of the story, and the story in its entirety, stands for something else – something that the initiated medieval scholar, cleric or educated layperson would have readily understood. For example, Mo 41's triplum presents a vignette in which a man goes out in the Springtime, finds a weeping shepherd girl, hears her singing, and comforts her. (See lyrics in Appendix 1-41.) For reasons that will be explained in the in-depth discussion of this motet in Chapter 5, the separate elements of this short narrative combine to produce a piece that can be interpreted as a religious allegory of the Virgin Mary mourning, and then coming to understand, the Crucifixion – an interpretation that is supported by the triplum being juxtaposed with the motetus' Latin meditation on the Cross. To the twenty-first century mind, one of the most remarkable manifestations of medieval symbolism is that religious love can

[33] *vis com rose sor lis assis* lines 11b-12,.; *Flor de lis, rose espanie*, line 1.
[34] Allegory can be defined as 'extended metaphor', R. COPELAND and P. T. STRUCK, eds., *The Cambridge Companion to Allegory*, Cambridge Collections Online (Cambridge: CUP, 2010), [electronic resource], http://cco.cambridge.org

be manifested by worldly, human love and desire. Although it may not sit comfortably with the modern listener, it is quite common in a medieval work to find the Virgin Mary's (or any Christian's) relationship with God allegorised as an earthly sexual encounter, courtship or marriage.

Medieval works – and motets in particular – are rich with multiple meanings. Montpellier Codex motets juxtapose different lines of music and poetry, creating a work that may be truly polyphonic, in terms of its languages, musical sources, subject matters and cultural contexts, as well as in its melodies and rhythms. Therefore, the motet has a unique ability to sound many different cultural signals all at once, and thus it provides especially fertile ground for the symbolic interaction of the sacred and the secular and for the imposition of new, sometimes multiple meanings onto each line of song. Each line of music in a motet carried a range of cultural associations and potential meanings, each of which could be extinguished, highlighted or exaggerated by its juxtaposition with the other lines of music. It is often possible to apply more than one symbolic/allegorical interpretation to a motet. This thesis is primarily concerned with discovering the potential for Marian readings of Mo motets. However, I do not wish to suggest that the Marian readings I give are necessarily the only legitimate ones. This study does not aim to discover one 'correct' meaning for any given motet, because many of these works seem to carry ambiguity, uncertainty, multiple – and even contradictory meanings. To suggest one single 'solution' to the puzzle of a motet's meaning would be to misunderstand the nature of medieval symbolism and allegory and to miss the point of the work.

Medieval works employ number, as well as word, for symbolic purpose, and the musical analyses of this thesis regularly focus on the use of number symbolism in Montpellier

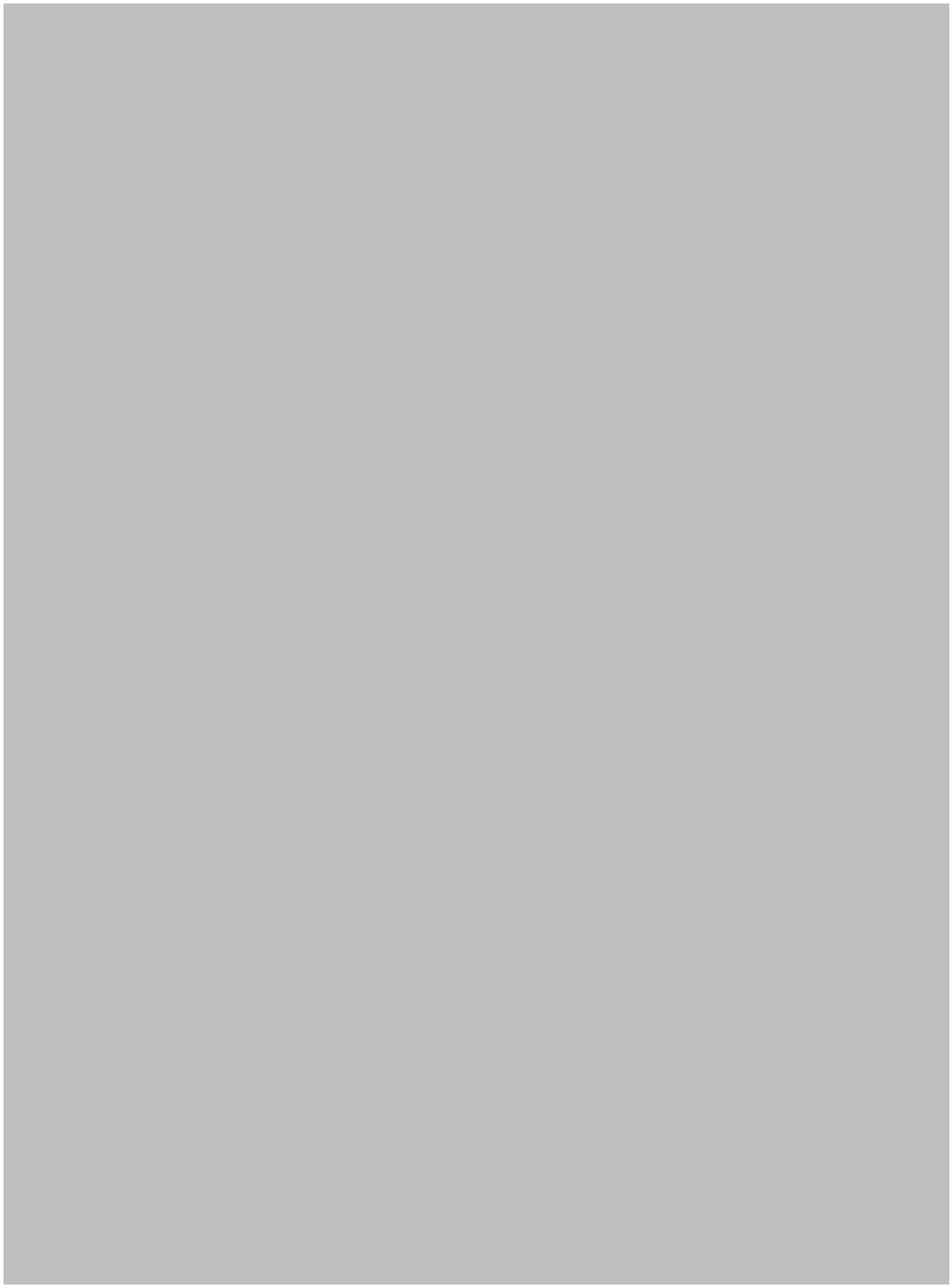
Codex motets. To the medieval mind, the Universe was structured according to orderly, logical design, created by God, according to the immutable rules of number and mathematics. The concept of God being the ultimate, divine mathematician is illustrated in an image known as 'God the Geometer', which was drawn in northern France circa 1250. In this picture, God uses a giant compass to measure His creation. See Image 1, overleaf.

The study of number theory took pride of place in medieval universities, and the reason for its importance was the combined influence of scripture and ancient Classical writings and their Christianisation during the Middle Ages. Classical texts explain the importance of number in the creation and structure of the Universe and everything in it – everything including music. Inspired by Pythagoras' 'universal number theory', which is recorded in Plato's *Timaeus*, subsequent writers developed the idea that mathematical structures of the Universe are reflected in – and thus comprehensible via – the mathematical structures that govern music and that understanding of musical harmony can therefore make the Universe more intelligible. These ideas are also transmitted in Aristotle's *Metaphysics*, (Aristotle being a student of Plato): *Metaphysics* shows that according to Pythagorean thought, the physical world is derived from the same number patterns that govern music. Aristotle writes: 'the modifications and the ratios of the musical scales were expressible in numbers… and the whole heaven [are] a musical scale and a number.'[35] In the third century, scholars took a renewed interest in these Classical works, and the Neoplatonic School developed, wherein Pagan Greek philosophies influenced early Christian thinkers, including, in the fifth century, Saint Augustine of Hippo, and Boethius in the sixth century.

Image 1: God the Geometer (from Codex Vindobonensis) [36]

[35] ARISTOTLE, *Metaphysics*, I, trans. by W.D. ROSS, [electronic resource] http://www.classicallibrary.org/aristotle/metaphysics/book01.htm

[36] Image from Codex Vindobonensis 2554 (French, circa 1250), in the Österreichische Nationalbibliothek, available online at Google Images.



Pagan Classical philosophy was easily Christianised: the Greek divine creator (the Demiurge) morphed into the Christian God, and biblical texts were employed to support the Christianisation of the ancients' ideas about the significance of number and mathematics in the creation and structure of the Universe, a favourite verse for this purpose being from the

Book of the Wisdom of Solomon, which says of God: 'Thou hast ordered all things in measure and number and weight'.[37]

Although the Ancients describe how the Universe is structured according to the same mathematical ratios as musical harmonies, and state that the rules governing music and the rules governing the cosmos are one and the same, they do not attempt to make these ideas relevant to the earthly, audible music sung and played by humankind. Boethius, in his sixth-century work *De institutione musica*, was the first to relate directly the ratios that govern the heavenly bodies to the ratios that govern actual, audible musical harmony,[38] and during the following centuries, this idea grew. The *Scholia enchiriadis*, a treatise composed circa 900, which circulated in universities in the High Middle Ages, explains how philosophical, mathematical ideas about music relate to real, earthly music, saying: 'Music can be explained only on the basis of the principles of arithmetic… since music is formed completely according to the model of numbers… Whatever is admirable in delightful rhythm or well-formed melodies… is all produced by number.'[39]

Augustine's *De musica*, Boethius' *De institutione musica*, and Latin translations of Plato's *Timaeus* and Aristotle's *Metaphysics*, were widely read and highly influential texts in the High Middle Ages, and medieval Christendom's ideas about the divine significance of number were primarily founded on these writings. Platonic and Neoplatonic philosophies underwent huge revival in twelfth-century France; in particular, theologians of the twelfth-century Chartrain School concerned themselves with the Christianisation of ancient Pagan writings.

Medieval university students studied the *quadrivium*, which meant that they learned

[37] The Book of the Wisdom of Solomon, 11:21.
[38] BOETHIUS, *Fundamentals of Music: Ancius Manlius Beothius*, trans. by C.M. BOWER, ed. by C. V. PALISCA, Music Theory Translation Series (London: Yale University Press, 1989).
[39] *Musica enchiriadis and Scholia enchiriadis*, trans. by R. ERICKSON, ed. by C. V. PALISCA, Music Theory Translation Series (London: Yale University Press, 1995), pp.68-9.

mathematics via the four subject areas of arithmetic, geometry, music and astronomy. Classical philosophy, Boethian texts, and what they taught about music and its relationship to number and to the divinely constructed Universe, were known by every educated person in the Middle Ages.[40] Experiments began in turning mathematical music theory into practice, and artists began to create works that reflected their knowledge of sacred geometry and number theory. The intricate geometric properties present in medieval cathedral architecture are the most obvious examples of this.[41] Musical composition, too, incorporated divinely inspired number patterns; through its structural properties, medieval music, like medieval architecture, can reflect the cosmic ratios that govern Creation and can reveal the mind of God. For the medieval scholar, to see divinely inspired, geometrically well-proportioned architecture or to hear a musical work that is structured according to sacred mathematical principles is to raise the mind and the soul to higher things.

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[40] M. MASI, *Boethian Number Theory: A Translation of the De Institutione Arithmetica*, Studies in Classical Antiquity, 6 (Amsterdam: Rodolphi, 1983), pp.14 and 23.

[41] The classic text on geometry in cathedral architecture is G. LESSER, *Gothic Cathedrals and Sacred Geometry*, 3 vols (London: Tirant, 1957-64). See especially vol. 3, 'Chartres'. See also S. CROSBY, 'The Gothic Cathedral: The Origins of Gothic Architechture and the Medieval Concept of Order with an Appendix on the Proportions of the South Tower of Chartres Cathedral by Ernst Levy by Otto von Simson', review in *The Art Bulletin*, 42/2 (1960), 149-160; L. GRODECKI, *Architecture gothique* (Paris: Berger Levrault, 1979); N. HISCOCK, *The Wise Master Builder: Platonic Geometry in Plans of Medieval Abbeys and Cathedrals* (Aldershot: Ashgate, 2000); and D. TURNBULL, 'The Ad Hoc Collective Work of Building Gothic Cathedrals with Templates, String and Geometry', *Science, Technology, & Human Values*, 18:3, (1993), 315-340. See also O. VON SIMSON, *The Gothic Cathedral: Origins of Gothic Architecture and the Medieval Concept of Order* (Princeton: Princeton University Press, 1988). Craig Wright provides interesting discussion of the geometric mazes that are built into medieval cathedral floors in C. WRIGHT, *The Maze and the Warrior: Symbols in Architecture, Theology, and Music* (London: Harvard University Press, 2001). Literature focusing on the geometry of specific cathedrals is also available, although much of this deals with English rather than French examples. A significant amount of work has been done, however, on Chartres Cathedral. In particular, see J. R. H. JAMES, *The Contractors of Chartres* (London: Mandorla Publications, 1981); and J. R. H. JAMES, 'Chartres Cathedral and the Rule of Geometry', *Proceedings of the Sixth New Norcia Humanities Symposium*, (Perth, 1990). For a popular, but accessible and informative text on Chartres, see P. BALL, *Universe of Stone: Chartres Cathedral and the Triumph of the Medieval Mind* (London: Vintage Books, 2009). An exploration of Chartres Cathedral geometry and its relationship with Islamic geometry is given in G. STRACHAN, *Chartres: Sacred Geometry, Sacred Space, with architectural drawings by Oliver Perceval* (Edinburgh: Floris, 2003). Abundant information on the structures of medieval French cathedrals is available on the Columbia University Media Centre for Art History's online database of Gothic French architecture, at http://mappingthegothic.org. An excellent source for geometry in cathedral medieval stained glass rose windows is P. COWEN, *The Rose Window: Splendour and Symbol* (London: Thames and Hudson, 2005), and for the geometry of stained glass windows in Chartres, see A. REILLY, 'The Geometric Brilliance of Chartres', *IEEE Software*, 3:5 (1986), 6-7. The use of geometry in the design of the West façade of Notre Dame, Paris, is discussed in Chapter 1 of this thesis.

This medieval employment of divine number is manifest in Montpellier Codex motets. Some motets employ number in a straightforward manner, perhaps structuring the motet so that significant melodic, rhythmic, harmonic and/or lyrical events (the first appearance of the name of the Virgin Mary, for example,) occur at, say, the half-way point of the piece. Alongside these more obvious and simple examples of number giving meaning to motet structure, this thesis also explores Mo motets that use numbers in more subtle and complex ways. For example, square number patterns (see Chapter 3), Golden Ratio patterns (see Chapters 1 and 3), and the Fibonacci Series (see Chapter 2), are used to structure some motets. The placement of a particular word – *Ave*, for example – at a mathematically significant point of the motet can add or highlight layers of meaning in the song, symbolising that the word has special importance, and can thus provide a key to understanding the piece.

The modern reader may be troubled by the question of whether or not the medieval audience could possibly have heard – and thus understood – the divine message symbolised by these numerical structures in music.[42] In order to answer this question it is necessary to step away from the modern preconception that music's ultimate purpose relies primarily on a musical sound being transmitted via human ears to human comprehension. Instead, one must consider that to the medieval mind, the ultimate purpose and meaning of music was to enable man to relate to the divine by means of sound that may not be fully intellectually 'understood' on the first hearing, but will nevertheless resonate with the soul. The medieval composer was

[42] Christopher Page questions musicological ideas about how the medieval mind understood beauty – especially numerical beauty – in music, and warns against over-emphasis on the intellectual and elite perception of music. See C. PAGE, *Discarding Images: Reflections on Music and Culture in Medieval France* (Oxford: Clarendon Press, 1993). Several of Page's observations were criticised in M. BENT, 'Reflections on Christopher Page's "Reflections" ', *Early Music*, 21:4 (1993), 625-8; 630-33. In turn, many of Bent's points are refuted in a reply by Page: C. PAGE, 'A Reply to Margaret Bent', *Early Music*, 22:1 (1994), 127-33. Bent also discusses medieval appreciation of and reflection on music, with particular regard to fourteenth-century motets, in M. BENT, 'Polyphony of texts and Music in the Fourteenth-Century Motet: *Tribum que non abhorruit/Quoniam secta latronum/Merito hec patimur* and Its "Quotations" ', in *Hearing the Motet: Essays on the Motet of the Middle Ages and the Renaissance*, ed. by D. PESCE (Oxford: OUP, 1997), pp.82-103.

not primarily concerned with his listeners immediately recognising the mathematical principles used to construct his work, but believed that through hearing a work that is structured according to divinely inspired number, the listener's soul might be brought closer to God. Discussing medieval use of proportion in music, the Boethian scholar Michael Masi explains the matter of aural versus spiritual comprehension of medieval music as follows:

> These [proportions in music] can hardly be detected, let alone identified by the ear of even the most careful listener. Such musical composition makes it clear that proportional writing is often not a matter of music but of higher understanding derived from music… The presence of proportional architecture… is the composer's tribute to the notion of beauty and proper order which transcends the ability of the senses alone to perceive it and which, therefore, appeals primarily to the intellect which, upon reflection and analysis, is able to grasp its real meaning. This proportional writing ideally lent to music a beauty of order… that spoke to a higher notion of property and which emerged from the creator's desire to make the work of art conform to an absolute concept whose nature was derived from the structure of the universe, and ultimately, as Boethius puts it, 'from the mind of God.'[43]

As Dolores Pesce explains, the medieval motet, structured according to divine mathematical principles, can be understood as possessing the same type of metaphysical significance as the architecture of a medieval cathedral. She writes:

> Each projects a perceptible spatial or temporal order, which in Gothic architecture relies on the fundamental proportions seen within a building's dimensions, and in the motet on the rhythmic and harmonic coordination of two or more apparently disparate vocal lines. The motet could thus be viewed as a symbolic representative of a higher order, perceived consciously or unconsciously by its listeners.[44]

Parts of this thesis (in particular, Chapters 1 and 3) demonstrate how the composers of the Montpellier Codex employ number and proportion in order to mark divine meaning in

[43] MASI, *Boethian Number Theory*, p.26.
[44] PESCE, 'The Significance of Text', p.91. See also SANDERS, 'The Medieval Motet', p. 526; and TISCHLER, 'Coordination of Separate Elements'.

their works and to structure their motets in a way that ensures the figure of the Virgin Mary is the nexus of many of the motets. By means of subtle symbolism in the words and musical settings, the Virgin permeates and often underpins not only those pieces that are obviously, distinctly Marian, but also those that are ostensibly about other characters or subject matters.

III) The Cult of the Virgin in Northern France circa 1100-1300

Medieval France witnessed the greatest growth of the Cult of the Virgin Mary in the history of Christianity; indeed, the High Middle Ages have rightly been called 'the Age of the Virgin.'[45] Therefore, one would expect her to feature in the artistic works of this culture and it is no great surprise to find that she appears frequently in the motets of the Montpellier Codex. This portion of my Introduction is dedicated to setting the motets within their cultural context by providing a brief overview of the main reasons for the huge expansion of the Cult of the Virgin in medieval northern France, and its main features, as manifested in the society that created the Montpellier Codex. The most significant factors that contributed to the development and features of the medieval Marian cult include: i) the long-term effect of historical ideas, debates and doctrinal decrees about the Virgin; and the shorter-term effects of ii) contemporary religious crusades, both in the Holy Lands and in Occitania against the heretical Christian Cathar sect; iii) the reaction of religious authorities to the secular cultural phenomenon of *fine amour* (so-called 'courtly love'), which venerated the courtly Lady; and iv) the contemporary development and popularisation of the idea of Purgatory and the associated increase in personal piety, hagiography and the Cult of Saints.

[45] O. VON SIMSON, *The Gothic Cathedral: Origins of Gothic Architecture and the Medieval Concept of Order* (New York: Pantheon Books, 1956), p.172.

i) Long-Term History of the Cult of the Virgin

Although the Cult of the Virgin saw its most significant expansion in the twelfth century, its seeds were sown from the very beginnings of Christianity; over a millennium of developing ideas about Mary form the background to the Cult's popularity from circa 1100. The Gospels contain very little mention of Mary – indeed, she features more in the Qur'an than she does in the Bible,[46] – but even the early Christians' discussions about Christ and his human/divine nature led to questions about his mother, and some of the earliest Christian writings are devoted to answering these questions and filling the spaces that the Gospels leave in their accounts of her life.[47] During the earliest centuries of Christianity, influential church teachers included discussion of Mary in their writings. Jerome, Augustine and Ambrose of Milan, for example, all laid foundations for later beliefs about her. Ambrose, focusing on Mary's virginity, championed the tradition of using her as an example of chastity to inspire other women, which was carried through into medieval Christianity and is evident in Mo motets (see especially Chapter 4). Because of his insistence on Mary's lifelong virginity, which was to become such a prominent feature of her Cult, Graef calls Ambrose the 'true father of Western Mariology'.[48] The first millennium continued to see the slow but steady development of Marian beliefs and practices that would become core to medieval Christian tradition.[49] But not long after the turn of the second millennium, the dynamic changed; suddenly, Mary

[46] Summary of Mary's mention in the Bible is given in M. RUBIN, *Mother of God* (London: Allen Lane, 2009), pp.4-8.
[47] See, for example, the *Protoevangelum of James*, which describes Mary's parents and childhood in terms that foreshadow the life of Christ.
[48] H. GRAEF, *Mary: A History of Doctrine and Devotion* (London: Sheed and Ward, 1963), p.88.
[49] Further information about the early development of the Marian Cult can be found in the Introduction and early chapters of RUBIN, *Mother of God*; GRAEF, *Mary: A History of Doctrine and Devotion*; M. CLAYTON, *The Cult of the Virgin Mary in Anglo-Saxon England*, Cambridge Studies in Anglo-Saxon England (Cambridge: CUP, 1990); G. ASHE, *The Virgin* (London: Routeledge and Paul, 1976); S.-J. BOSS, *The Empress and the Handmaid: on Nature and Gender in the Cult of the Virgin Mary* (London: Cassell, 2000); J. PELIKAN, *Mary Through the Centuries: Her Place in the History of Culture* (London: Yale University Press, 1996); and N. PERRY and L. ECHEVERRÍA, *Under the Heel of Mary* (London: Routledge, 1988).

became so huge a figure that she often seemed to eclipse even her son himself, in terms of the quantity and range of prayer and praise offered to her. If one were to judge solely by the evidence of Marian artefacts from the twelfth to the fifteenth centuries in particular, Mary might easily be mistaken for a deity herself. The next section of this Introduction considers the main shorter-term causes of the twelfth century's burgeoning interest in Mariology and how these causes are reflected in certain features of the Cult – features that are evident in Mo motets.

ii) Crusades and the Cult of the Virgin

The Middle Ages are renowned as a time of religious crusade – against Islam, Judaism and Catharism in particular – and the crusaders employed the Virgin as part of their arsenal for Christian orthodoxy. During the twelfth and thirteenth centuries, the Catholic Church and the political authorities were trying to expel the heresy of Catharism from Europe – notably from Italy and Occitania, where it was especially prevalent.[50] Several Cathar heresies related to the human/divine natures of Christ and Mary: the Cathars believed that matter was evil, and, so they said, Christ could not have been a flesh and blood full human being, and therefore was not born of Mary and had no human ancestry; hence Mary was not truly his mother and had no powers of intercession, but was in fact an angel. Beliefs about the Virgin could thus function as a 'litmus test': 'correct' beliefs about the Virgin were a standard symbol of religious (as well as social and political) conformity; 'incorrect' beliefs about her indicated

[50] 'Catharism' is an umbrella term commonly used to refer to several inter-related groups of medieval European dualist heretics. This is not to imply that there was one standard set of Cathar beliefs or that all Cathars even necessarily recognised themselves as part of a sect that was separate from and in opposition to mainstream Catholicism. Mark Pegg argues that the Cathars and Catharism never existed as one group of people with a unified set of beliefs. See M. PEGG, *The Corruption of Angels: The Great Inquisition, 1245-6* (New Jersey: Princeton, 2001). On Catharism more generally, see M. LAMBERT, *The Cathars* (Oxford: Blackwell, 1998).

heresy. As Rubin explains, the 'correct' beliefs about the Virgin became 'the absolute touchstone for membership in the Christian body.'[51]

So from the twelfth to the early fourteenth centuries, in order to help support crusades against contemporary heresies, the Church and State strove to popularise orthodox beliefs about the Virgin, her motherhood, her humanity, her divine impregnation, and her human line of descent from Old Testament patriarchs. Mariolatry was encouraged by the authorities as a sign of orthodoxy, obedience, and conformity to the status quo in both sacred and secular hierarchies. The significance of Mary's Old Testament genealogy to her medieval Cult, and the manifestations of this in Mo motets is addressed in Chapter 1 of this thesis.

iii) Courtly Love and the Virgin

The expansion of the Cult of Mary shared its geographical and temporal sphere with a secular cultural phenomenon that has been dubbed the 'cult of courtly love' – (*fin' amor* in the case of the Occitanian troubadours or *fine amour* for the Northern French trouvères). Like Mariolatry, *fine amour* involves the elevation and worship of, and appeal and prayer to, a beloved lady – usually a noblewoman known as the *dame courtoise*.[52] These two popular cults, of the Virgin and of *fine amour*, were both frequently expressed in the artistic and

[51] RUBIN, *Mother of God*, p.125.

[52] Although the notion of 'praying to' an earthly lady may seem surprising to the modern-day reader, in the context of courtly love it is not an especially unusual use of language. Indeed, it is relevant to the sacred-secular ambiguity found in some lyrics that will be discussed throughout this thesis – especially at the start of Chapter 5. A *canso* by *trobairitz* Beitris de Roman, for example, contains the lines: *vos prec, se us plas, per so qu us es onransa, qe non ametz entendidor truan.* (I pray to you, may it please you, for this will bring you honour, not to love any false admirer). Cited and trans. in M. T. BRUCKNER, L. SHEPHERD and S. WHITE, eds., *Songs of the Women Troubadours*, Garland Library of Medieval Literature, A 97 (New York: Garland, 1995), pp.27-8. See also, for example, lyrics cited in the anthology S. ROSENBERG, M. SWITTEN and G. LE VOT, eds., *Songs of the Troubadours and Trouvères: An Anthology of Poems and Melodies*, Garland Reference Library of the Humanities, 1740 (New York: Garland, 1998). See especially pp. 92, 146 and 237. The idea of 'praying to' another human can be compared to the common medieval and early modern English phrase 'I pray you', or 'prithee'.

literary works created by the new class of educated upper and middle-class scholars and clerics who thrived in the cultural and economic boom of medieval Paris. Being cradled in the same society, and both being concerned with a beloved female, the two strands of Mariology and *fine amour* inevitably overlapped and influenced one another. As is the case with the Cult of the Virgin, it is extremely difficult to ascertain the causes of the *fin' amor/fine amour* phenomenon. Hence it is difficult to ascertain whether Mariology or *fine amour* came first, but regardless, the phenomena influenced one another and a symbiotic exchange of ideas occurred. The influence of *fine amours chansons* is readily visible in Marian song of the High Middle Ages – including in the Montpellier Codex motet repertoire, as will be frequently apparent through this study. (See especially the first half of Chapter 5.)[53]

iv) Purgatory, personal piety and the flourishing Cult of the Virgin

It is no coincidence that the twelfth-century flourishing of the Cult of Mary and the associated growth in personal piety and the Cult of the Saints occurred at the same time as new beliefs about Purgatory. Thanks to the infamous, heated sixteenth-century disputes between Catholics and Protestants, it is well known that this post-death, pre-heaven land of Purgatory is not mentioned in the Bible, but is primarily a medieval construct. The concept of purgation came

[53] On the phenomenon of *fine amour* and its influence on/interaction with the Cult of the Virgin, and on the Church's condemnation of *fine amour* and its music, see R. BOASE, 'Courtly Love', *Dictionary of the Middle Ages*, ed. by J. R. STRAYER, 13 vols (New York: Scribner, 1986), III, 667–668. See also R. HISSETTE, *Enquête sur les 219 articles condamnés à Paris le 7 mars 1277*, Philosophes médiévaux, 22 (Louvain : Publications universitaires, 1977); A. CAPELLANUS, ed. and trans. by J.J. PARRY, *Andreas Capellanus on Love*, Records of Civilization: Sources and Studies, 33, (London, Duckworth, 1982); R. BOASE, *The Origin and Meaning of Courtly Love* (Manchester: Manschester University Press, 1977), p.40; A. J. DENOMY, 'The *De Amore* of Andreas Capellanus and the Condemnation of 1277', *Medieval Studies*, 8 (1946), 107-49; P. DRONKE, 'Andreas Capellanus', *Journal of Medieval Latin*, 4 (1994), 51-63; C. PAGE, *The Owl and the Nightingale: Musical Life and Ideas in France, 1100-1300* (London: Dent and Sons, 1989), pp.110-135; P. BEC, *La lyrique français au moyen âge (XIIe-XIIIe siècles): Contribution à une typologie des genres poétiques médiévaux*, Publications du Centre d'Études Supérieures de Civilisation Médiévale de l'Université de Poitiers, 6-7, 2 vols (Paris: Picard, 1978), I, (especially p.142 ff.) ; and M. J. EPSTEIN, ed. and trans., *Prions en Chantant: Devotional Songs of the Trouvères*, Toronto Medieval Texts and Translations, 11 (Toronto: University of Toronto Press, 1997), *Prions en Chantant*, p.23.

into being during the development of Christianity, and reached its high-noon during the High Middle Ages, where it coincided with – and, I believe, helped to cause – the flourishing of the Cult of the Virgin.[54]

Because the Church and popular belief taught that time in Purgatory for one's self or another could also be reduced by personal prayer and devotion to God or a trusted intermediary with God, the development of Purgatory had a significant effect on the popularity of hagiography, and individual, personal devotion to saints. The more glorious and holy the saint, the more powerful their prayers, and so Mary, who was also the closest to God of all humankind, and the most favoured by Him, was believed to pray the most powerful prayers of all, saving for Christ himself, who, as divine judge and King, was, for the medieval Christian, less familiar and approachable than Mary. And so devotion to the Virgin became one of the most popular medieval measures for easing the terrors invoked by the threat of Purgatory.

The twelfth-century flourishing of personal piety and popular devotion to the Virgin were encouraged by the Church. For example, the decrees of the 1215 Fourth Lateran Council urged the clergy to familiarise each of their parishioners with Marian devotional texts such as the *Ave Maria*, so that prayer and worship could take place on an individual basis as well as in its traditional communal, church-based form.[55] More and more, churches, abbeys, monasteries, convents and lay fraternities were dedicated to the Virgin. 1097 saw the founding of the Cistercian Order, the houses of which were all dedicated to Mary. The Cistercians in particular promoted Mariology and personal piety – especially through the

[54] A good introduction to Pre-Christian and Early Christian ideas about purgation, and the socio-economic reasons for the flourishing of Purgatory in twelfth-century Europe can be found in M. MCLAUGHLIN, *Consorting with Saints: Prayer for the Dead in Early Medieval France* (New York: Cornell University Press 1994), and in the Introduction to J. LE GOFF, *The Birth of Purgatory*, trans. by A. GOLDHAMMER (Chicago: University of Chicago Press, 1986).
[55] RUBIN, *Mother of God*, pp.217 and 124.

work of Bernard of Clairvaux, who joined the Order in 1110. The image overleaf shows Cistercian Church building being dedicated to the Virgin. That Mary was assuming a new, more active and interactive role, is also evident in the development of medieval liturgy. By the thirteenth century, a separate Marian votive liturgy was celebrated every Saturday, and soon on every day of the week. 'Hours of the Virgin' were developed, and were celebrated alongside the main daily liturgies. One of the four main Marian antiphons – the *Salve regina*, the *Alma redemptoris mater*, the *Ave regina celorum* and the *Regina Celi* – was sung at the end of each day.[56] The *Salve Regina*, which was widely used from circa 1150, addresses Mary as an active, powerful intercessor, and only mentions the passive Christ in passing.[57] It became common practice during the twelfth century for liturgies to include substantial prayer to Mary, often involving a list of Marian litanies, and for the congregation to respond *Ora pro nobis* (Pray for us) after each epithet. The surge in the popularity of Marian epithets, as encouraged by this increase in Marian liturgical rites, is reflected in Mo motets, many of which include intercessory prayers to her. (See especially the motets of Fascicle IV.) In particular, Mo 38, 40, 43, 52, 53, 58 and 63 (see Appendix 1) contain substantial epithet lists that are followed by prayers for the Virgin's help. The motetus of Mo 58, for example, addresses the Virgin with eight special names before asking her to cleanse him through her prayers so that he may avoid Purgatory:

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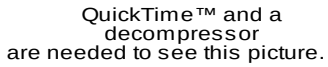
[56] ROTHENBERG, *Flower of Paradise*, p.16.

[57] *Salve, Regina, Mater misericordiae,/vita, dulcedo, et spes nostra, salve./ad te clamamus exsules filii Hevae,/ad te suspiramus, gementes et flentes/in hac lacrimarum valle. Eia, ergo, advocata nostra, illos tuos/misericordes oculos ad nos converte;/et Iesum, benedictum fructum ventris tui,/nobis post hoc exsilium ostende./O clemens, O pia, O dulcis Virgo Maria.*
(Hail, holy Queen, Mother of Mercy, Our life, our sweetness and our hope.
children of Eye; To thee do we sen
most gracious advocate, thine eyes of me
fruit of thy womb, Jesus. O clement, O loving, O sweet Virgin Mary.)

Image 2: Dedication of a Cistercian Church to the Virgin Mary [58]



[58] Image from [Bible of Stephen Harding], Dijon, Municipal Library, MS 14. Available online at Google Images.

Virgo, decus castitatis,
virgo regia,
virgo, mater pietatis,
viri nescia,
virgo, templum trinitatis,
celi regia,
virgo pura, pravitatis
dele vicia!
Nos emundans a peccatis
per suffragia,
per te nobis pene datis
detur venia,
...

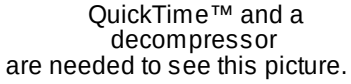
(Virgin, glory of chastity, royal Virgin, Virgin, mother of piety, innocent of man, Virgin, temple of man, Virgin, temple of the trinity, palace of heaven, pure Virgin, take away the sins of corruption. You cleanse us of our sins through your prayers, through you may pardon be given to us who are handed over to punishment…)

Mary's burgeoning importance is reflected in the prominence of her image on medieval cathedral façades, where she is often the largest and most central figure (as will be discussed in Chapter 1). Her role as humanity's chief intercessor is apparent, for example, in Chartres Cathedral's central tympanum showing the Last Judgment, where she kneels at Christ's right-hand side in prayer.

Medieval literature also reflects society's new concern with Purgatory and its turning to the Virgin Mary for help. The first significant collection of medieval French Marian lyrics is Gautier de Coinci's *Miracles de Notre Dame*, which incorporates vernacular Marian song into its Marian miracle tales. The *Miracles*, with accompanying illustration, tell of Mary journeying to Purgatory to rescue a nun from the mouth of Hell, and of Mary baring her breast to Christ in a plea for mercy for a knight who built a Marian monastery but is tormented by demons in Purgatory because of dishonest acts. (See Images 3 and 4, below.)[59]

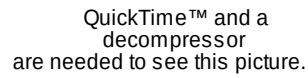
[59] For more twelfth- and thirteenth-century literature featuring the Virgin saving people from Purgatory, see Le Goff, *The Birth of Purgatory*, pp.178-9 and 302-3.

Image 3: Mary's Journey to Purgatory (from Gautier de Coinci's *Miracles de Notre Dame*)[60]



[60] GAUTIER DE COINCI, *Les Miracles de la sainte Vierge*, ed. by A. POQUET (Paris: Didron, 1857), lines 474-480, [Miracles of Our Lady] Paris, Bibliothèque nationale de France, nouvelle acq. 24541, folio 59r. Image from http://gallica.bnf.fr/ark:/12148/btv1b6000451c/f134.image.r=24541.langFR

Image 4: Mary saving a Knight from Purgatory (from Gautier de Coinci's *Miracles de Notre Dame* [61]



By the end of the twelfth century, the Cult of the Virgin was firmly established and permeated practically every corner of society, including both sacred and secular literature, music and art. When the Montpellier Codex motets were created in Paris from the late twelfth century on, the Virgin to featured prominently in them, and so the lyrics and music of these works provide a perfect example of the culture's obsessive devotion to Mary and its faith in her ability to ease the paths through Christian life and death.

[61] *Ibid.*, lines 474-480, [Miracles of Our Lady], Paris, Bibliothèque nationale de France, nouvelle acq. 24541, folio 61v. Image from http://gallica.bnf.fr/ark:/12148/btv1b6000451c/f134.image.r=24541.langFR

This is a markedly cross-curricular study: as well as analysing the music of Mo, I consider the language of both the Latin and Old French lyrics, and I also explore fine art, architecture, theology, mythology, and various types of literature. The five main chapters of this thesis and the issues they address are as follows:

Chapter 1: 'Marian Interpretations of the Old Testament in Montpellier Codex Motets'. This chapter explores how Mo motets represent medieval Christian beliefs about the Virgin Mary's Old Testament ancestry and Old Testament prophecies and prefigurations of the Virgin. Chapter 1 addresses all three of my research questions. In relation to Question 1 – 'By what means and in what forms is the Virgin Mary represented in Mo motets?' – Chapter 1 reveals that the Virgin is highly significant to some motets that are ostensibly more concerned with non-Marian topics, and I discuss techniques that composers used to highlight her presence and significance in these works. Research question 2 – 'How does Mo's presentation of the Virgin reflect her position in medieval French society?' – is also addressed, in that this chapter explains how motets concerned with the Virgin's ancestry reflect popular medieval Marian beliefs and aspects of her story and her Cult that were especially prominent in medieval France. My third research question – 'How is symbolism used to represent the Virgin in Mo motets?' – comes into focus when Chapter 1 discovers ways in which Marian meaning is symbolised in the tenor lines and musical structures of Mo motets.

Chapter 2: 'Representations of the Annunciation in Montpellier Codex motets'. Exploring the concept of Mary being 'mystically married' to God at the Annunciation, this Chapter challenges the idea held by scholars – that there is a lack of polyphonic song relating to the Feast of the Annunciation.[62] Chapter 2 addresses research questions 1 and 3: 'By what

[62] The apparent lack of polyphony dedicated to the Annunciation is discussed in A. W. ROBERTSON, 'Remembering the Annunciation in Medieval Polyphony', *Speculum*, 70 (1995), 275-304. See especially pages

means and in what forms is the Virgin Mary Represented in Mo Motets?' and 'How is symbolism used to represent the Virgin in Mo motets?' Regarding the first of these questions, Chapter 2 investigates how the Virgin is present in motets that do not obviously focus or, or name her, as well as those that do, and it explores various methods that composers used to signify the presence and importance of the Virgin in their works. Many of these methods involve the use of symbolism in music and lyrics, and so Chapter 2 also relates to my third research question in that it explores the some of the ways in which symbolism is used to Marian purpose in Mo motets.

Chapter 3: 'Montpellier Codex Fascicle IV: the Marian Fascicle'. As the central chapter of my thesis, Chapter 3 focuses in depth on one fascicle that has unique Marian significance: all bar one of the fourth fascicle's twenty-two motets address the Virgin, mostly focusing on the Marian mystical marriage-themed feasts of the Annunciation and Assumption. But the significance of this remarkable number and variety of references to the Virgin has been hitherto unrecognised in Mo scholarship. This chapter is primarily relevant to the first of my research questions – 'By what means and in what forms is the Virgin Mary represented in Mo motets?', in that it reveals her prominence in and significance to motets whose Marian content has not yet been recognised, and it identifies a range of techniques that the composers used to demarcate the significance of the Virgin in the lyrics and musical settings of these pieces.

Chapters 4 and 5 function as a pair: Chapter 4, 'Modelled on Mary I: Holy Women, Fallen Women and the Marian Model of Mystical Marriage'; and Chapter 5, 'Modelled on Mary II: the Virgin, the Shepherdess and the *dame courtoise*'. These two chapters relate

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275-6. Robertson explores the significance of an Ite missa est called *Joseph*, which relates to the Annunciation liturgy. Craig Wright provides evidence, drawn upon by Robertson, which seems to attest to an apparent lack of Annunciation polyphony in medieval music. See C. WRIGHT, *Music and Ceremony at Notre Dame of Paris, 500-1500*, Cambridge Studies in Music (Cambridge: CUP, 1989), pp. 259-75. Further detail is given in Chapter 2 of this thesis.

chiefly to the second of my research questions: ‘How does Mo’s Presentation of the Virgin reflect her position in medieval French society?’ Both chapters explore thirteenth-century French ideas about the character of the Virgin and how these ideas influenced medieval understandings of womanhood. I discuss how, for whom, and by whom, the Virgin was used as a role model and a means of influencing and critiquing female behaviour. Chapter 4 discusses how Mo relates the Virgin – often in the context of her mystical marriage-themed Feast of the Assumption – to a wide variety of women, from holy martyrs to adulteresses. Chapter 5 focuses on how Mo motets compare and contrast the Virgin with two archetypal female characters from opposite ends of the social spectrum – the noble *dame courtoise* and the lowly shepherdess. Both chapters are also relevant to my third research question: ‘How is symbolism used to represent the Virgin in Mo motets?’, in that they provide in-depth analyses of several motets, interpreting them as highly symbolic and allegorical works and exploring what this symbolism would have meant to the medieval composer and audience of these songs.

CHAPTER 1: MARIAN INTERPRETATIONS OF THE OLD TESTAMENT IN MONTPELLIER CODEX MOTETS

The motets studied in this chapter use tenor lines drawn from liturgical chants that are rooted in Old Testament scripture. These tenor lines are: OMNES; ET ILLUMINARE; FLOS FILIUS EIUS; VIRGA JESSE and CUMQUE EVIGILASSET JACOB. Following Rabbinic tradition, medieval Christianity understood that the Holy Spirit had veiled the meaning of scripture in allegory because this was the most effective way of communicating divine truths to mankind through mere earthly words. Pope Gregory the Great calls biblical allegory 'God's descent to human language'.[63] To the mind of the medieval Christian, it was therefore expected that Old Testament scripture adopted into the Christian biblical canon would contain allegorical prophecies about New Testament events. Saint Augustine expresses this idea, saying: 'the New Testament lies hidden in the Old and the Old Testament is revealed in the New.'[64] Numerous Old Testament verses were read as references to Christ and the Virgin Mary – either as prophecies of their coming, or as stories, events and historical characters that prefigured them. The chant sources for the OMNES and ET ILLUMINARE tenors are drawn from Old Testament verses that were read by the Church as prophesying Christ. The FLOS FILIUS EIUS, VIRGA JESSE and CUMQUE tenors are from scripture that was understood as prophesying, prefiguring and allegorically referring to the Virgin. A significant proportion of this chapter is devoted to the tenor FLOS and to exploring some remarkable parallels that occur between the depiction of the Virgin Mary in the twelfth-century architecture of Notre

[63] A. E. MATTER, *'The Voice of My Beloved': The Song of Songs in Western Medieval Christianity* (Philadelphia: University of Pennsylvania Press, 1990), p.55.
[64] *In vetere* [*testamento novum*] *latet et in novo vetus patet.* Saint Augustine, *Questionum in Heptateuchum*, 2:73, cited in P. MCPARTLAN, *Sacrament and Salvation: Introduction to Eucharistic Ecclesiology* (Edinburgh: Clark, 1995), p.14. (The words *testamento novum*, in square brackets, are mine; they are not given in the book I cite, nor in several other sources, nor, apparently in Augustine's original, but are sometimes inserted, either here or at the beginning of the phrase, for clarity.)

Dame of Paris and in Montpellier Codex motets 21 and 43, which use the tenors FLOS FILIUS EIUS and CUMQUE.

Many Montpellier Codex motets use tenor lines from Christmastide chants that were, as demonstrated by their liturgical contexts and medieval exegeses on their scriptural sources, distinctly associated with Christ rather than Mary. And yet in motets, several of these are juxtaposed with Marian-themed upper voices. These works demonstrate the remarkable strength of the association that existed in the medieval French mind between the Christmas season – with its themes of incarnation, genealogy and the fulfilment of Old Testament prophecies – and the Virgin; for the composers of these motets, Christmas time and Old Testament prophecies about the birth of Christ had as much to do with the Virgin Mary as with her son.

Veneration of the Virgin began in earnest from the fourth century, and interest in Mary was especially bolstered by the fourth-century official establishment of the Feast of Christmas, celebrating the birth of Christ naturally giving focus to his mother. The meeting of the Council of Ephesus in 431 took place in response to a controversy over whether Mary should be granted her own official Feast day,[65] and after the Council's rulings, the Feast for the Theotokos was officially celebrated on the eighth day of Christmas. This led the way for the Feasts of the Purification, Annunciation, Assumption and Nativity of Mary to develop, and by the seventh century, the Feast for the Theotokos was giving way to these new Marian feasts, which would become core in Catholic liturgy.[66] Because the ultimate reason for the

[65] M. CLAYTON, *The Cult of the Virgin Mary in Anglo-Saxon England*, Cambridge Studies in Anglo-Saxon England (Cambridge: CUP, 1990), pp. 26-37.
[66] These Marian feasts were inherited from the East, where they had been celebrated since the fifth century. They were introduced to Western liturgy gradually, beginning with the Purification circa 600, the Assumption and Annunciation mid-century, and the Nativity towards 700. (The Visitation – the fifth of the five core Marian

Virgin's veneration was her role as Christ's mother, and because her most comprehensive and significant scriptural – and hence liturgical – appearance was in the Christmas story, her own feasts inherited the season's themes.[67] So for the medieval Christian living at the time when the Cult of the Virgin was flourishing, Christmastide feasts, including those that were Christ- rather than Mary-centred, were inextricably linked with the Virgin.

The Christmas Day Gradual Viderunt Omnes, appears in the tenor lines of seventeen Mo motets,[68] and is drawn from Vulgate Psalm 97:3:

> *Viderunt omnes fines terrae salutare Dei nostri.*
>
> (All the ends of the earth have seen the salvation of our God.)

This verse was read as prophesying the birth of Christ and the transmission of the Gospels throughout the world (which, according to Christian tradition, was first signified by the three wise men coming from the East).[69] Liturgically, it was placed between two readings (Hebrews 1:1-12 and John 1:1-16) that refer to Christ, with no mention of his mother. And yet Mo 300 (see Appendix 1-300) puts the OMNES tenor line underneath two upper voices that are primarily Marian: the triplum and motetus both begin by offering praise to the Virgin and end with pleas for her intercession. The upper voices allude only briefly to the tenor's Christmas theme, by means of both upper voices calling Mary *sancta parens* (holy parent). Some other motets juxtapose the OMNES tenor with secular, vernacular love lyrics, but given

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feasts – was not commonly celebrated until the late fourteenth century.) H. GRAEF, *Mary: A History of Doctrine and Devotion* (London: Sheed and Ward, 1963), p.142.

[67] R. A. BALTZER, 'Aspects of Trope in the Earliest Motets for the Assumption of the Virgin', in *Studies in Medieval Music: Festschrift for Ernest H. Sanders*, ed. by B. SEIRUP and P. M. LEFFERTS, (New York: Trustees of Columbia University, 1991), p.7.

[68] The other VIDERUNT OMNES tenor lines of the Codex appear in Mo 24, 26, 50, 68, 76, 80, 99, 103, 115, 161, 165, 170, 176, 279, 288, 300, 316

[69] R. L. WILKIN, ed. and trans. *Isaiah: Interpreted by Early Christian and Medieval Commentators*, The Church's Bible, (Cambridge: William Eerdmans, 2007), p.459.

the tenor's Christmas connections and the strength of that season's association with the Virgin, the composers arguably intended that their love lyrics could be read as *chansons pieux* as well as *chansons d'amour.*[70] In Mo 316, for example, (see Appendix 1-316) there is nothing in the triplum's description of his beloved that excludes a sacred interpretation, and in fact, some of the sentiments encourage such a reading. The lover claims that even churchmen would commit to his lady: *en siecle n'en religion… qu'il ne vausist tous tans estre de tout a li obeïssans.* (Neither in secular nor religious life is there anyone… who would not… vow to be ever obedient to her. Lines 10, 15-16.)

The tenor line ET ILLUMINARE is drawn from the Versus of a Gradual chant for Epiphany, which quotes Isaiah 60:1:

Surge, et illuminare, Ierusalem: quia gloria Domini super te orta est.

(Arise and be enlightened, O Jerusalem: for the glory of the Lord is risen upon thee.)

This was sung in a Christ and Magi- (not Mary-) centred liturgy, between readings from Isaiah 60:1-6 (which prophesies the birth of Christ) and Matthew 2:1-12 (the story of the Magi). But regardless of the tenor's liturgical and scriptural associations, in Mo it is overlaid with Marian upper parts.

Mo 189 (See Appendix 1-189 and 2-189) juxtaposes ET ILLUMINARE with an Old French vernacular lyric, the opening lines of which sound rather like a *chanson d'amour*, but which are subtly imbued with religious implications. Lines 1-2 read: *A la clarté qui tout enlumina/nostre grant tenebror* (To the brightness which illuminated/our great darkness). The light-themed vocabulary (*clarté*; *enlumina*; and *tenebror*) harks to the tenor and its source, so

[70] This sacred-secular cross-over and the parallels and disparities between the Virgin and other, worldly women, is the subject of Chapter 5.

the motet can be read as referring to Christ; the word *nostre* further suggests a sacred context because it refers to a communal, rather than a personal experience, and holy love is the only context in which medieval French lovers do not jealously desire exclusive attention from the beloved. Line 3 reveals that the beloved is female with the word *dame*, and attributes her with characteristics that are assigned to both courtly ladies in *chansons d'amour* and to the Virgin in *chansons pieux*: healing power and being worthy of exclusive servitude: *dame qui si grant mecine a contre tout dolor doivent venir trestuit li pecheor et devenir si serjant nuit et jour* (to the Lady with fine medicines for every pain, should all sinners come to be her servants, night and day) – although the specific calling of sinners (*pecheor*) to this lady is obviously suitable for the Virgin and not for the *dame courtoise*. The sacred/secular ambiguity continues until line 11, when the unequivocal description *mere au Creatour* positively identifies the beloved *dame* as the Virgin. The description of the Virgin as a *rose… novele et des dames la flor* (new-blown rose and the flower among ladies, lines 14-15), brings to mind several biblical Marian-floral associations and emphasises Mary's role in Old Testament prophecy fulfilment at the Incarnation.[71]

The music of the motetus also emphasises the Virgin: a Latin motet preserved in the Wolfenbüttel 2 manuscript, folio 185,[72] shares its music with Mo 189 but juxtaposes the ET ILLUMINARE tenor with lyrics that call Mary *mater Dei*, and the *lumen* (light) that fulfils Isaiah's prophecy. Therefore, for those already familiar with the Wolfenbüttel 2 Latin version of this motet, the music of Mo 189 has Marian associations before the Marian nature of the Old French lyrics become apparent. Line 11, which includes the words *mere au Creatour*, is the first phrase to begin on the highest note of the piece and to consist of equal note lengths. It disrupts the established *brevis-brevis-longa* pattern and gives the phrase a declamatory nature,

[71] The Virgin is associated with Old Testament floral imagery from the Book of Canticles in particular (see Appendix 6), and from Isaiah's Stem of Jesse prophecy, discussed below.
[72] Wolfenbüttel 1099 [W2], folio 185.

so that it stands out and thus further emphasises the importance of the Virgin and her motherhood.

So, Mo 189's Epiphany tenor brings the themes of Old Testament prophecies, Christmas, genealogy, and the Incarnation to the motet, and these are combined with the motetus' theme of the Virgin's motherhood and its identification of the Virgin as a metaphorical 'flower', calling to mind Old Testament floral imagery such as the Stem of Jesse prophecy. All this is set to a melody that has Marian associations from its appearance in the Latin Marian version of the motet in Wolfenbüttel 2. As Baltzer explains, the seemingly peculiar creations of Latin Marian motets on non-Marian tenors were a deliberate strategy on the part of the Notre Dame clergy to permeate the liturgy of the entire year with references to the Virgin and her role as Mother of God and intercessor.[73] It is equally true of the Old French lyrics of Mo 316 and 189 that the imposition of Marian meaning onto Christ-centred tenor lines reflects the importance that medieval France put on the role of the Virgin in the Christmas story: her presence was emphasised whenever it was remotely justifiable to do so.

The well-known tenor FLOS FILIUS EIUS is the basis of scores of motets, including several from the Montpellier Codex.[74] It is drawn from the Styrps Jesse Responsory chant used variously for the feast of the Annunciation of the Blessed Virgin (25th March), her Assumption (15th August) and her Nativity (8th September).[75] The Response is based on

[73] R. BALTZER, 'Why Marian Motets on Non-Marian Tenors? An Answer', in *Music in Medieval Europe: Studies in Honour of Brian Gillingham* ed. by T. BAILEY and A. SANTOSUOSSO (Aldershot: Ashgate, 2006), pp.120-2.
[74] H. VAN DER WERF, *Integrated Directory of Organa, Clausulae, and Motets* (Rochester, New York: [the author], 1989), pp. 112-14 and 128-30. Montpellier Codex motets that use a tenor line based on this section of the liturgy are: Mo 21, 22, 66, 67, 72, 94, 109, 111, 122, 127, 129, 172, 229, 231, 235 and 239.
[75] The use of Styrps Jesse tenor lines in thirteenth-century motet repertoire has been explored in BALTZER, 'Aspects of Trope'; S. HUOT, *Allegorical Play in the Old French Motet: The Sacred and Profane in Thirteenth-Century Polyphony* (Stanford: Stanford University Press, 1997), see especially pp.85-99; and D. J. ROTHENBERG, *Flower of Paradise: Marian Devotion and Secular Song in Medieval and Renaissance Music* (Oxford: OUP, 2011), see especially pp.39-18. Both of these studies feature later in this chapter. For work on the

Isaiah 11:1-2; Isaiah's Stem of Jesse prophecy, wherein the Messiah is prophesied to be a descendant of the royal Old Testament line of Jesse, including Abraham, David, and others. The Versus explains the passage according to the Mariological reading applied to it by the Church:

> *Styrps Iesse virgam produxit virgaque florem. Et super hunc florem requiescit spiritus almus.*
>
> V. *Virgo dei genitrix virga est flos filius eius.*
>
> (The stalk of Jesse produced a branch: and the branch a flower. And upon this flower the bountiful Spirit of God came to rest.
>
> V. The Virgin mother of God is the branch, the flower is her son.)

In order to understand the significance of the Styrps Jesse chant in the context of twelfth-century French Mariology, it is necessary to take its origins into account. The Virgin Mary is named in scripture only a handful of times,[76] but since its earliest days, the Church sought to increase the body of information about her. Apocryphal stories and folk tales about her life grew up, and references to her were sought in apparently non-Marian passages of scripture. The Virgin was associated with the Stem of Jesse since the early Church: in the fourth century, Ambrose of Milan (circa 339-97), who is called 'the father of western Mariology', championed Mariological interpretation of the Old Testament. He understood the Stem of Jesse passage as a messianic prophecy; a reference to the Virgin Mary bearing Christ. He explained: 'She is the rod which brings forth the flower.'[77] The Church quickly followed Ambrose's lead: Saint Jerome (circa 347-420) explained the passage saying: 'the shoot is the

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use of the *Styrps Jesse* chant in fifteenth-century polyphony, see R. WEGMAN, 'Petrus de Domarto's 'Missa Spiritus almus' and the Early History of the Four-Voice Mass in the Fifteenth Century', *Early Music History*, 10 (1991), 235-303, see especially pp.240-3, and R. NOSOW, *Ritual Meanings in the Fifteenth-Century Motet* (Cambridge: Cambridge University Press, 2012), see especially pp.106-17.

[76] Her main appearances are: the Annunciation; her visit to Elizabeth; the Nativity; presenting Jesus at the Temple; the wedding in Cana; the Crucifixion; the Resurrection; and several times she is mentioned as being with the disciples, including at Pentecost.

[77] GRAEF, *Mary: A History of Doctrine and Devotion*, p.87.

Mother of the Lord... the virgin flower is Christ';[78] Leo the Great (circa 400-461) reiterated this interpretation: 'In this shoot, undoubtedly, the Blessed Virgin Mary was foretold, who descended from the line of Jesse and of David.'[79]

Only Joseph, and not Mary, is explicitly named in the Gospel genealogies of Christ's ancestry. But the non-scriptural notion that Mary too, as Christ's biological parent, must also have been part of this bloodline, was strengthened in the ninth century, when Carolingian liturgists introduced the Christmas Gospel, Matthew 1:1-18, which lists Christ's genealogy from the Old Testament Fathers, into the Feast of the Virgin's Nativity, alongside the Isaiah 11:1-2 passage.[80]

The Virgin Mary and her genealogy were especially pertinent topics at Chartres Cathedral. The Cathedral, which was dedicated to Mary in the eighth century, was built on the site of a druid shrine where, a century before the birth of Christ, a sacred statue of a pregnant maiden was worshipped.[81] The Christian curators of the site, unable to erase all associations with this Pagan practice, Christianised the theme of the pregnant young woman, interpreting it as a miraculous prefiguration of the Virgin Mary. Mary was therefore an especially important character at Chartres. Furthermore, Chartres housed the relic of the robe Mary had made and had worn during the Annunciation and the birth of Christ. When the relic, which was credited with having saved Chartres from a Pagan siege, miraculously survived a fire that broke out on the eve of the Feast of the Nativity of the Virgin in 1020, Fulbert, Bishop of Chartres 1006-28, seized the opportunity to 'heighten the power of the Virgin's cult at Chartres and promote

[78] L. GAMBERO, ed., *Mary and the Fathers of the Church: the Blessed Virgin in Patristic Thought*, trans. by T. BUFFER (San Francisco: Ignatius Press, 1999), p.213; GRAEF, *Mary: A History of Doctrine and Devotion*, p.93.
[79] GAMBERO, ed., *Mary and the Fathers of the Church*, p.307.
[80] M. FASSLER, 'Mary's Nativity, Fulbert of Chartres, and the Styrps Jesse: Liturgical Innovation circa 1000 and its Afterlife', *Speculum*, 75 (2000), pp.394-6.
[81] B. HUDSON, 'Antoine's Brumel's Nativitas unde Gaudia', *The Musical Quarterly*, 59/4 (1973), p.526.

the relic of the chemise.'[82] As part of this effort, Fulbert created a new liturgy for the Virgin's Nativity: no longer would it consist of readings and chants pieced together in a somewhat haphazard manner from other feasts; the new liturgy would be unique, and appropriate to the Virgin and her relic at Chartres. It would help to promote Chartres' connection with Mary, with the birth of Christ and with the Davidic genealogy of Mary and her son.[83]

The source from which the theme of the Styrps Jesse chant sprang was the sermon *Approbate consuetudinis* that Fulbert wrote for the feast. In the *Approbate*, Fulbert presented Old Testament birth prophecies in such a way that they seemed to refer to the Virgin's own birth, rather than Christ's. Hence he gave the Feast of the Nativity of the Virgin all the credence and import of well-established Bible-based liturgies. Fulbert reiterates claims made in the apocryphal writings that Mary's father was from Nazareth and her mother from Bethlehem – the towns named by the prophets as those from which the Messiah would hail,[84] and that her lineage fulfilled all the Old Testament messianic prophecies. He writes:

> The most blessed Virgin was born, just as we read, of a father from Nazareth and a mother from Bethlehem… She descended from both the root of… Abraham… and from the shoot of David… From both the royal tribe and the priestly… she who was about to bear the supreme King and priest.

Fulbert states that the meaning of the Isaiah 11:1-2 prophecy is explained in Isaiah 7:14: 'behold, a Virgin shall conceive, and bear a son, and his name shall be called Emmanuel'. So with the creation of the Feast of the Virgin's Nativity at Chartres, Fulbert cemented the long-standing association of the Isaiah 11:1-2 passage with the Virgin's bearing of Christ.[85]

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[82] FASSLER, 'Mary's Nativity', p.405.
[83] *Ibid.*, p.405.
[84] The Old Testament does not actually mention the town of Nazareth, but Matthew 2:23 claims that it does.
[85] FASSLER, 'Mary's Nativity', p.412.

The *Approbate* was delivered in three sections during Matins of the Feast of the Virgin's Nativity, and each section was followed by the singing of a Great Responsory chant. Three new Great Responsories were composed at Chartres specifically with the *Approbate* sermon in mind. The first of these was the Styrps Jesse Response, designed to be sung following the first sermon reading, wherein Mary's genealogy and the Stem of Jesse theme are discussed. The Styrps Jesse Response cites the Isaiah 11:1-2 image, and the Versus gives a concise explanation of how this image was manifested in Christ and Mary. The interplay of these Old and New Testament elements is heightened by the chant's musical structure: in performance, the second half of the Response is repeated after the Versus and again after the Gloria (see Appendix 2-a). As Fassler notes, this creates a 'powerful linkage between the first part of the Respond and the Versus; the Old Testament figures and their Gospel counterparts.'[86] So the chant, stating that the Virgin's own – as well as her son's – genealogy and Nativity fulfilled Old Testament prophecy, works as a musical reiteration and summary of the *Approbate*.

Fulbert's Chartrain liturgy for the Feast of the Virgin's Nativity was well-received as it circulated around Northern France. Bernard Abbot of Clairvaux (circa 1090-1153) restated the passage's established meaning, saying:

> The rod symbolised the Virgin and the blossom the virgin birth... take the blossom to mean the son the rod his mother, for as the rod blossomed without seed, so the virgin conceived without man. Nor did the sacred childbearing of the Virgin do more harm to her chastity than did the blossoming of the rod to its greenness.[87]

By the time we reach twelfth-century Paris, the Isaiah 11:1-2 passage had become one of the most popular biblical images and was inseparable from its Marian interpretation,

[86] *Ibid*., p.422.
[87] BERNARD OF CLAIRVAUX, *Homilies in Praise of the Blessed Virgin Mary*, ed. by C. WADDELL, trans. by M.-B. SAÏD, Cistercian Fathers Series (Kalamazoo, Michigan: Cistercian Publications, 1993), pp.19-20.

and the Styrps Jesse was a firmly established liturgical chant. Although it did not become a customary chant for the Feast of the Virgin's Nativity in Parisian liturgies, it was widely used in Paris for Matins on the Feast of the Annunciation of the Virgin (March 25th) and for Vespers on the Assumption of the Virgin (15th August), the Assumption being the most important feast in Notre Dame's liturgy in the Middle Ages.[88] The significance of this chant was marked in the manner of its performance at Notre Dame of Paris: the whole choir processed, wearing silk copes, to the cross above the choirscreen, where the Versus was sung polyphonically or by six singers in unison – the maximum number that could be assigned – and the Response was sung by the full choir.[89] So in twelfth-century Paris, textual or musical references to the Isaiah passage or the Styrps Jesse chant would have had obvious Marian and messianic connotations.

The theme of the Virgin Mary's Old Testament genealogy was further popularised in eleventh- and twelfth-century France when church authorities cited it against the heresy of Catharism: since the beginnings of Christianity, the exact nature of Christ's divinity/humanity had been a contentious matter. At the 431 Council of Ephesus the Church declared Christ's unique identity as fully God and fully man, and stated that Mary, as fully human but divinely impregnated mother, had been essential for this to occur.[90] But the doctrine continued to be disputed by heretical groups, including the Cathars, whom the twelfth-century Church was making concerted efforts to expel from Europe – notably from Occitania (modern-day Southern France). The Gospel writers take pains to ally Christ's genealogy with the

[88] BALTZER, 'Aspects of Trope', p.5.
[89] R. BALTZER, 'The Geography of the Liturgy at Notre-Dame of Paris', in *Plainsong in the Age of Polyphony*, ed. by T. F. KELLY, Cambridge Studies in Performance Practice (Cambridge, CUP, 1992), p.57. See Also BALTZER, 'Aspects of Trope', p.17.
[90] S.-J. BOSS, *The Empress and the Handmaid: on Nature and Gender in the Cult of the Virgin Mary* (London: Cassell, 2000), p.28.

prerequisites of the Old Testament prophecies: that the Messiah be descended from Abraham (Genesis 12:3 and 18:18), Judah (49:10) and David (Psalm 132:11 and Jeremiah 23:5-6 and 33:15-16). Matthew uses the first seventeen verses of his Gospel to list Jesus' genealogy from Abraham through David, concluding with 'Joseph, the husband of Mary, of whom was born Jesus, who is called Christ',[91] and Luke traces Joseph's line through Old Testament fathers all the way back to 'Adam, the son of God.'[92] But Mary's own ancestry is not explicitly given in the Gospel genealogies, and its absence was cited by heretical groups as justification for denying both Christ and Mary's human nature and ancestry. The Church refuted this heresy with the counter-argument that Mary and her genealogy, although not explicitly named, were implied by the Gospel writers through their mention of her husband Joseph and his ancestry. The anti-Cathar work *Disputatio inter catholicum et paterinum hereticum* was composed in northern Italy in the early thirteenth century and is presented as a debate between a heretic and a Catholic. It was used throughout the rest of Europe in combating the heresy. Chapter V addresses the issue of Christ's humanity. The heretic argues that 'Mary was an archangel since the genealogy of Christ is not recorded through Mary but through Joseph, because the evangelists were not able to discover those from whom Mary was born'. The Catholic replies: 'O stupid one, it is not the custom of divine scripture to record the genealogies through women but through men; and wives take their relationship and tribe from their husbands in the Old Testament just as she did from Joseph.'[93] The same point is made by Bernard of Clairvaux, who explains: 'Not only Joseph, but Mary as well... descended from the house of David. She would not have been engaged to a man of the house of David if she herself had

[91] Matthew 1:16b.
[92] Luke 3:23-28.
[93] C. HOECKER, ed., *Disputatio inter Catholicum et Paterinum hereticum: Die Auseinandersetzung der katholischen Kirche mit den italienischen Katharern im Spiegel einer kontroverstheologischen Streitschrift des 13. Jarhunderts* (Florence: SISMEL, 2001), pp.32-3.

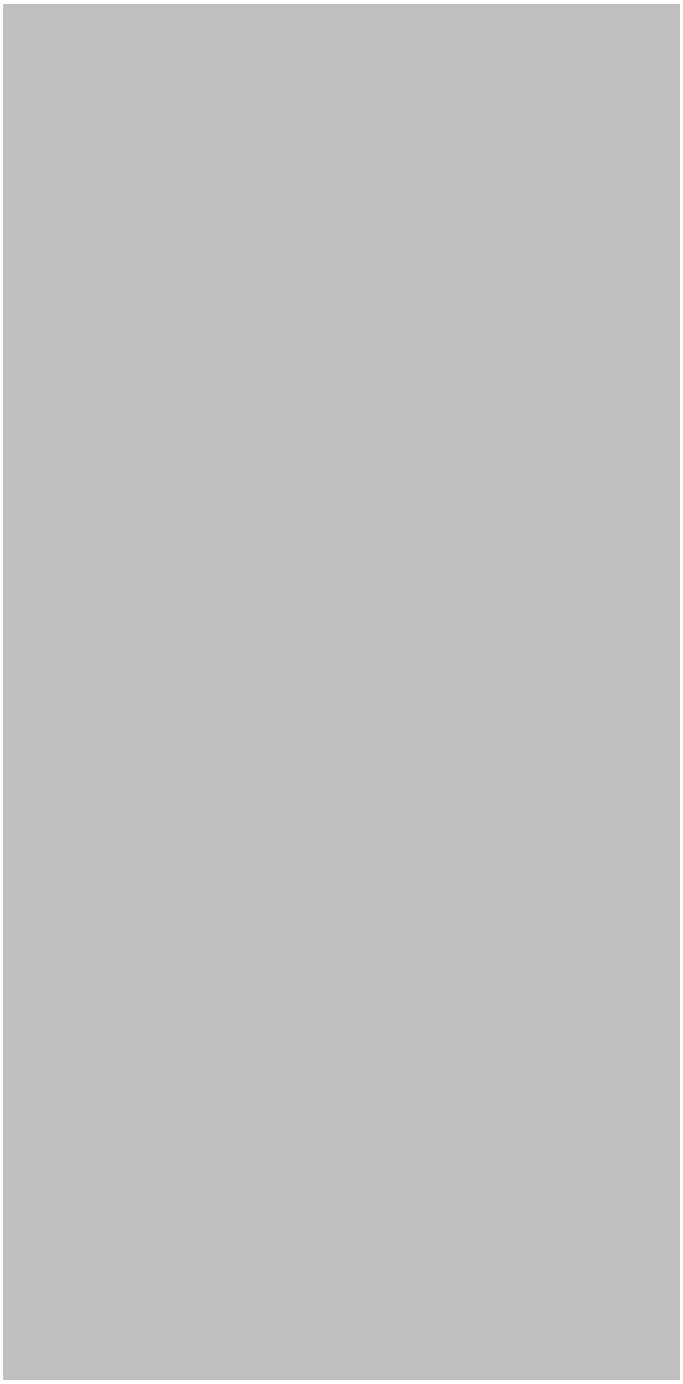
not also been of this royal house.'[94] So the Marian interpretation of the Isaiah 11:1-2 Stem of Jesse prophecy was further championed by Church and State authorities thanks to the significance it had in countering Cathar heresies.

Visual depictions of the Stem of Jesse image were apparently a new phenomenon in the late eleventh century, when artists and architects were influenced by the spreading popularity of the theme.[95] Illustrations began to appear next to the genealogy passage in copies of Matthew's Gospel, depicting a stem growing from Jesse, through various Old Testament Fathers, to the Virgin Mary, and sometimes to Christ. See, for example, Image 5 given overleaf, which shows the start of Matthew's Gospel in the Fécamp Bible, made in early thirteenth-century Paris. The cathedrals of Chartres and Saint Denis have the image in their twelfth-century windows – a detail from the Chartres window is shown in Image 6. The sleeping Jesse, at the bottom of the image, has a tree growing from his body, the fruits of which are his descendants, with Jesus at the top. These Stem of Jesse images sometimes depict only Jesse and the Virgin Mary, emphasising that Mary was part of Christ's Old Testament lineage, despite her not being explicitly named in the text.[96]

Aspects of theology that were communicated and popularised through liturgy and its chants came to pervade many aspects of culture, and this is strikingly evident in extant works of visual art. As Fassler says, 'The visual arts of the twelfth century are, in case after case,

[94] BERNARD OF CLAIRVAUX, *Homilies in Praise of the Blessed Virgin Mary*, p.29.
[95] J.A.H. WILLIAMS, 'The Earliest Dated Tree of Jesse Image: Thematically reconsidered', *Athanor*, 18, (2000), 17-23; A. WATSON, *The Early Iconography of the Tree of Jesse* (Oxford: OUP, 1984).
[96] WATSON, *The Early Iconography*, p.34.

Image 5: The Opening of Matthew's Gospel in the Fécamp Bible [97]



[97] The Fécamp Bible London: British Library, Yates Thompson 1, folio 419v. Image from http://www.bl.uk/catalogues/illuminatedmanuscripts/

Image 6: Detail from Chartres Cathedral Stem of Jesse Window (circa 1145) [98]

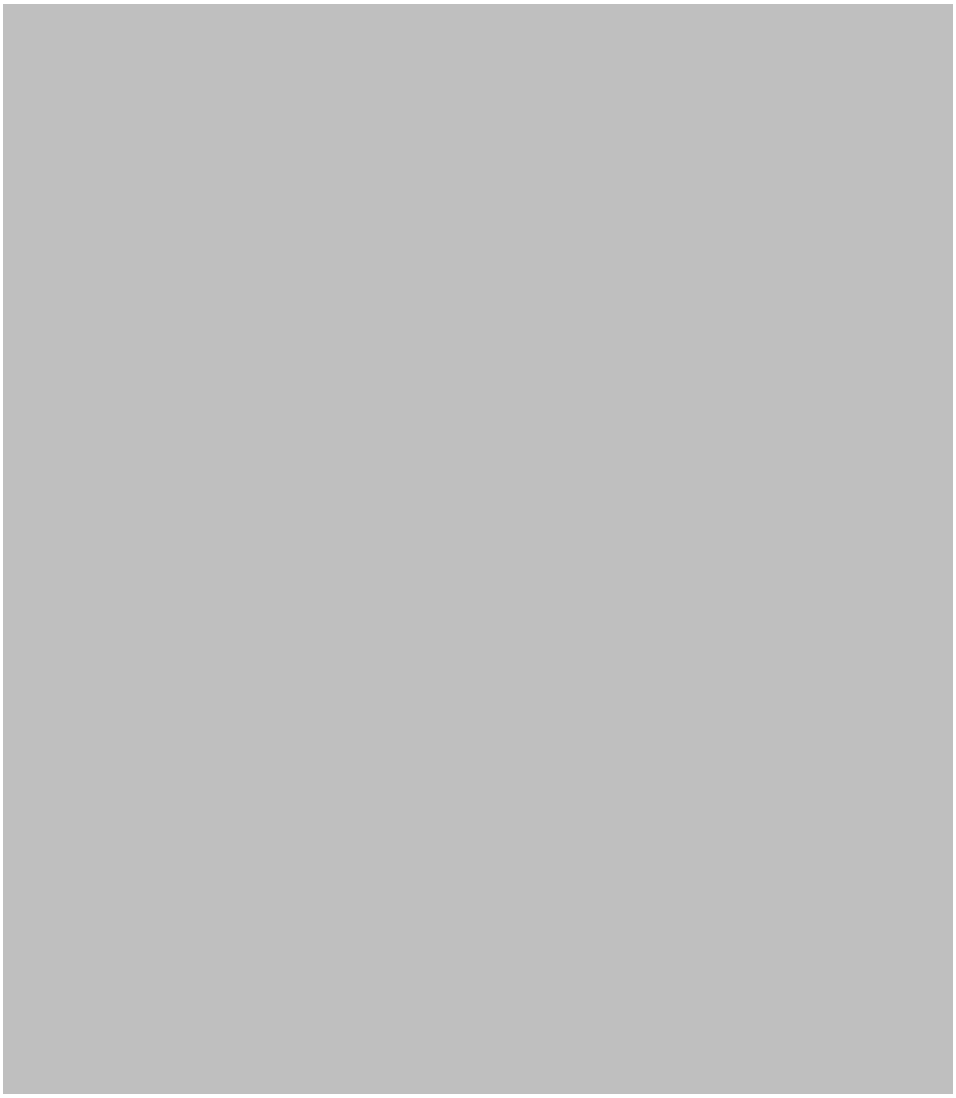
made out of songs: their audiences would not only have seen the liturgical resonances embodied within the visual arts – they would have "heard" them as well.'[99]

The West façade of Paris' Notre Dame cathedral (shown in Image 7) functions as a huge architectural celebration of the Virgin, and emphasises her part in the fulfilment of Old Testament messianic prophecies. Disregarding the towers, the West façade forms a square. The four corners and four sides are representative of creation: the four corners of the earth, the four Gospels, the four winds, four rivers, four ages, and so on. At the centre point of this square of creation stand the feet of the crowned Virgin, who is holding the Christ child. Her head is at the height of the innermost circle of the large rose window, which functions as her vast crown. So she is central to Earth and heaven, and crowned Queen of both. She stands

[98] Image from http://www.sacred-destinations.com/france/chartres-cathedral-window-photos/slides/w01_8364c-jesse.htm
[99] FASSLER, 'Mary's Nativity', p.423.

above the Gallery of Kings – a line of twenty-eight king statues, which stretches across the front of the Church. These statues represent the Old Testament Kings of Judah; the Stem of

Image 7: Notre Dame of Paris, West Façade [100]



[100] Image from http://www.notredamedeparis.fr/The-west-facade

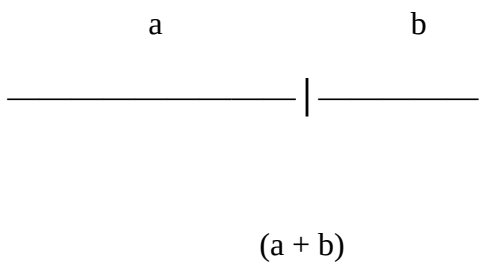
Jesse that is the genealogical line from Abraham through to Christ. The Virgin and her Christ child do not stand at the end of the line, but above it, rooted in it and stemming from it, but also standing upon it, superseding their Old Testament ancestors and the old authority of Judaism and earthly kingship.

The architecture of the West façade seems to contain instances of Golden Ratio proportions that emphasise the position of the Virgin and her relationship to the Gallery of Kings.[101] (Medieval knowledge and use of the Golden Ratio and the related Fibonacci Series is discussed in Appendix 4.) The Golden Ratio, described in mathematics as 'division in

[101] The term 'Golden Ratio' was not coined until the nineteenth century, but this is not to say that medieval mathematics was not familiar with calculating proportions that tend towards the Golden Ratio. I use the term 'Golden Ratio' here as it is the most straightforward, best-known, and best-understood term available. Euclid (circa 325-265 BC) provides the earliest extant definition of the Golden Ratio, calling it 'division in extreme and mean ratio', and Euclid's knowledge of Golden Ratio proportions that was passed to medieval Europe when Ancient writings were translated and studied in the West. By 1200, the first six books of Euclid's work *Elements* were known in the universities of Western Europe, and during the thirteenth century, some of the theories therein were employed by architects (as well as by other artists, apparently including – as in demonstrated in this thesis – musicians). The Fibonacci Series tends towards the Golden Ratio, in that any Fibonacci Series number divided by the number immediately preceding it in the Series will equal a number approximating the irrational Golden Ratio number beginning 1.618... The higher the Fibonacci numbers used, the nearer to the Golden Ratio the result. Medieval scholars had access to the concept of the Golden Ratio, primarily in translations of Euclid, and a copy of Ptolemy's *Almagest*, which describes the Golden Ratio, was dedicated to the chancellor of Chartres in 1143. (See G. R. EVANS, *Alan of Lille: the frontiers of theology in the later twelfth century* (Cambridge: CUP, 1983), p.4.) The concept of the Fibonacci Series was also available after its publication by Leonardo of Pisa in 1202. Evidence for the use of Golden Ratio/Fibonacci Series proportions in medieval architecture is further discussed in Appendix 4. The appearance of the Golden Ratio in medieval Parisian architecture was explored by Frederic Macody Lund in F. LUND, *Ad Quadratum: A Study of the Geometrical bases of Classic and Medieval Religious Architecture*, 2 vols (London: Batsford, 1921). Lund highlights the Golden Ratio proportions of Laon Cathedral's West façade. Recently, the theme of the Golden Section in medieval architecture has been further investigated in N. Y. WU, ed., *Ad Quadratum: The Practical Application of Geometry in Medieval Architecture* (Ashgate: Aldershot, 2002). The particular example of the Golden Section in the West façade of Notre Dame of Paris is not explored in any depth by Lund or Wu, although Lund discusses it in terms of its relationship to the pentagram (the Golden Ratio governs the proportions between longer and shorter segments of the pentagram). Perhaps surprisingly, I have not been able to locate any scholarly literature that explicitly discusses the Golden Ratio in this specific cathedral, and the ideas and calculations given here are my own, based upon the measurements for the West façade given on the Cathedral's website at http://www.notredamedeparis.fr and on a scale model available at the Cathedral. The limited success of the extensive searches I have conducted for scholarly discussion of the use of Golden Ratio/Fibonacci ratios in architecture from the High Middle Ages would seem to suggest that while it is commonly accepted that medieval architects employed these proportions in their designs (it is easy to find references to the use of Golden Ratio proportions on Paris' Notre Dame on non-scholarly internet sites and in books aimed at a non-academic readership), few twentieth-century historians of art or architecture have published scholarship that describes cathedrals using the terms 'Golden Ratio' or 'Fibonacci'.'

extreme and mean ratio', occurs when a line is divided unequally, so that the ratio of the smaller part to the larger is the same of that of the larger to the original whole:

The Golden Ratio



a : b = the whole : a

The number by which 'b' must be multiplied in order to reach 'a', or by which 'a' must be multiplied to reach the whole is an irrational number beginning 1.61803398…, represented by the Greek letter phi: Φ, and which for the purpose of this study can be approximated to 1.62.

I will draw attention to five significant points on the West façade that can be located according to Golden Ratio measurements.[102]

- Firstly, the Golden Ratio point of the 43 metre height of the façade pinpoints the centre of the rose window at 26.5 metres. As noted above, the square façade represents Creation, and

[102] As the Golden Ratio is an irrational number these measurements will necessarily be approximations. My measurements for the West façade are based on those given on the Cathedral's website at http://www.notredamedeparis.fr

the rose window encircles the Virgin's head, like a vast crown, representing that she is Queen of all Creation.

43 : 26.5 = 1.62 (close to Φ)

- 26.5 metres is also the height from the kings' feet to the top of the façade, representing the significance of Old Testament kingship in God's plan for Creation.

- The Golden Ratio point of the 26.5 is 16.5; the height at which the feet of the kings stand.

26.5 : 16.5 = 1.61 (close to Φ)

- 16.5 metres is also the height from the centre of the rose window up to the top of the façade, again, highlighting the Virgin's head and crown.

- The Golden Ratio point of 16.5 is 10.1. Ten metres is the height from the Kings' feet to the centre of the rose window, marking out the Virgin's queenly relationship to the Old Testament kings.

16.5 : 10.1 = 1.63 (Φ)

Further calculations reveal other significant Golden Ratio points on the West façade, many of which denote the significance of the Virgin's statue and the Gallery of Kings. The use of the Golden Ratio to highlight references to the Virgin and her Old Testament ancestry will be

explored again, in the context of the observations made about two of the motets discussed below.

Some FLOS FILIUS tenor lines of Mo motets are combined with upper parts that simply provide Latin glosses on the Stem of Jesse theme. For example, the motetus part of Mo 66 (see Appendix 1-66) calls the Virgin: *Mater… regia vernans prosapia* (mother… burgeoning with royal offSpring); the triplum of Mo 67 (see Appendix 1-67) sings: *Nobili precinitur vaticinio virgo… solvitur Abrahe promissio* (The virgin is foretold in noble prophecy… the promise made to Abraham is fulfilled…); the motetus of Mo 67: *Flos de virga nascitur… in misterio virge virgo panditur flos in filio* (A flower is born from a staff… in mystery, the virgin of the staff opens up as a flower in the son); and the triplum of motet 72 (see Appendix 1-72) describes her as: *summi patris mater et filia* (mother and daughter of the highest Father). In other cases, FLOS FILIUS EIUS tenors are combined with vernacular upper parts, many of which are easily applicable to the Virgin, but are equally suited to a secular context. The potential Marian readings of these texts are brought to the fore – or even created – by their juxtapositions with the Marian tenor line. Such is the case with Mo 231 (the lyrics and translation are given in Appendix 1-231): on first reading, the motetus appears to be singing about a man's delight in, and loyalty to, his earthly sweetheart. However, when the tenor line's Marian associations are brought to mind, it becomes apparent that there is no conflict between the tenor's adoration of her and the motetus' profession of love; although the motetus appears to be secular, there is nothing in it – (she is beautiful and loves him, he is loyal) – that could not be applied to a religious love instead. Indeed, with the Virgin in mind, the motetus' lines 6-10 seem particularly pertinent: gossips will have no joy from his love, he tells us (*Ja li mesdisant n'en seront joiant*) because he does not desire the physical fulfilment

or exclusivity that worldly love usually expects. He asks only for love: *car nul mal ne vois querant; mes qu'ami me cleime, je ne demant plus.* (For I seek to do no wrong; I ask nothing but that she call me her sweetheart.) In fact this makes his song quite unusual within the context of secular love, and his words are more easily applicable to the Virgin than to an earthly sweetheart, who would usually elicit jealousy and carnal desire from her admirers.[103]

Other motets with the FLOS FILIUS EIUS tenor line are more subtle and complex in the way their upper parts refer to the Virgin. Irony, surprise and ambiguity are brought into play, and some composers even push the boundaries close to the blasphemous. Huot observes that in Mo 21 (given in Appendices 1-21 and 2-21), all three upper voices hark to the FLOS tenor through their use of floral motifs and their repetition of '*or*' rhyme sounds at the end of lines, which match the 'O' sound of the tenor line sustaining the vowel of the word 'FLOS'.[104] The quadruplum begins as a *chanson d'amour*, but in lines 8 and 9 the singer reveals that his beloved lady is actually the ***flor*** *de paradis, Mere au Signour* – the Virgin Mary. The epithet *Mere au Signour* – Mother of God – is significant given the genealogical implications of the tenor. The motetus opens as a classic *pastourelle*, with the narrator recounting how he found a beautiful maiden singing in a meadow. But the story does not continue in a typical *pastourelle* manner, with, for instance, an attempted seduction of the maiden. The singer's wish to *quellir* ***flor*** – pick some flowers – perhaps accords with the *pastourelle* theme, suggesting that he desires the maiden's virginity, or it could imply that the

[103] Jealousy and carnal desire are most commonly associated with lower-style songs, but are also significant features of courtly *chansons d'amour*, although in this repertoire they are more subtly alluded to. Physical desire is more frequently and more openly referenced in the troubadour *canso* than in the trouvère courtly *chanson d'amour*, but is nonetheless present in the latter. As will be discussed in Chapter 5 of this thesis, descriptions of the Virgin's beauty usually focus on her moral, rather than her physical state, and Marian devotional song rarely gives specific detail as to the Virgin's appearance, resorting to generic descriptions of her physical beauty, such as *speciosa* and *formosa*, and abstract metaphors. In contrast, the *dame courtoise*'s appearance is often described in detail.

[104] HUOT, *Allegorical Play*, p.93.

'maiden in the flowery meadow' is the Virgin Mary in Paradise – the same 'flower of heaven' that is named by the quadruplum.

The FLOS tenor is also referenced in the upper parts of Mo 21 by a falling d'-c' motif.[105] This motif is prominent in the chant source (see Appendix 2- a), notably at the beginnings and ends of phrases and on the word *filius* – a word that is part of the chant excerpt used for the tenor. The use of this d'-c' motif in Mo 21 peaks in bars 10-12, where it is passed amongst the different voices. During five perfections, the d'-c' descent occurs six times, creating a sense of anticipation; a musical build-up to the quadruplum's word *paradis* – the word that reveals that his beloved – indeed, perhaps the beloved ladies of all the voices – is the Virgin Mary. The quadruplum's word *paradis* is clearly audible amongst the four-part texture, as it soars above the other parts to f'. This f' occurs three times in the motet and is the highest pitch of the piece (it also appears in bars 8 and 12, also in the quadruplum). This is its third and final occurrence, and its appearance here seems especially pertinent in that it finishes the stepwise, ascending phrase *la flor qu'est de paradis* (this flower which grows in Paradise), as though providing a musical illustration of the text's reference to heaven. Bearing in mind that the Styrps Jesse chant from which the FLOS tenor is drawn was used for Assumption liturgies, the placing of the word *paradis* at the peak of the stepwise ascending melody on the eighth-line phrase *la flor qu'est de paradis* (this flower which grows in Paradise) perhaps provides a musical illustration of the Virgin's ascent to heaven at the Assumption. The featured repetition of the tenor's most important pitches and the melodic ascent to the clearly audible high f' at the end of this phrase is the point where the quadruplum reveals the true, sacred nature of its own subject matter and furthers the

[105] See Appendix 2-21, quadruplum bars 4, 5-6, 7, 11 and 14; triplum bars 10 and 12; motetus bars 7, 11 and 14, and throughout the tenor part.

possibility that the triplum and motetus might also be read as having Marian meaning. As such, the word *paradis* seems to function as the motet's climax.

Just as in the architecture of the West façade of Notre Dame, this motet is constructed so that Golden Ratio proportions highlight the role of the Virgin Mary. The word *paradis* that is the musical and lyrical core of the work – is also its Golden Ratio point. As demonstrated in the calculations below, the quadruplum has twelve lines and sixty syllables, the Golden Ratios of twelve and sixty are seven-and-a-half and thirty-seven, respectively. The word *paradis* occurs exactly at these two points – after seven-and-a-half lines and thirty-seven syllables of the quadruplum have elapsed (so half-way through the eighth line and on syllable thirty-eight). Likewise, the tenor consists of thirty-six perfections and fifty-seven notes. The Golden Ratios of thirty-six and of fifty-seven are twenty-two and thirty-five, respectively. The tenor's twenty-second perfection and thirty-fifth note occur underneath the quadruplum's eighth line: *qu'est de paradis*.

<u>Mo 21's Golden Ratio Points</u>

tenor = 36 perfections
36 / Φ = 22

tenor = 57 notes
57 / Φ = 35

quadruplum = 12 lines
12 / Φ = 7.5

quadruplum = 60 syllables
60 / Φ = 37

The location of the quadruplum's *paradis* and the way it intertwines with the lower parts of the motet is especially remarkable when it is taken into account that before this motet was composed, at least twelve earlier versions existed, (some of which have Latin texts that trope on the FLOS FILIUS EIUS Stem of Jesse and Marian genealogy theme), none of which include the quadruplum part.[106] The addition of the quadruplum can be better explained in terms of its textual structure rather than melodic function: its melody neither fundamentally alters the motet's tonality nor helps to communicate the devotional theme. Indeed, the melodies that the duplum and triplum borrow from the Latin motet already served to remind the listener of the work's Marian associations. As Everist notes, the quadruplum melody simply 'doubles pre-existent pitches, or fills out the sonority of the vertical aggregations of pitches.'[107] The individual voices in the three-part Latin version of the motet are not structured according to regular or clear patterns.[108] However, as demonstrated above, the addition of the quadruplum with its key-word *paradis*, imposes a Golden Ratio structure onto the motet, unifying the four voices by providing them with a shared – Marian – focal point at the word *paradis*, when the Virgin's key role in the motet's meaning is revealed. Likewise, the devotional-register text of the quadruplum, highlights the scope that was already latent in the lower voices for sacred readings, bringing to mind the motet's forebears and suggesting a Marian meaning for the piece overall. It is undeniable that the composer of the quadruplum understood and intended the profound effects that this addition – and the exact position of the word *paradis* within it – would have on the way the other three voices and the motet as a whole would function.

[106] These twelve extant versions and their manuscript sources are listed in H. TISCHLER, ed. and S. Stakel trans., *The Montpellier Codex*, 4 vols, vol. 4 ed and trans. by S. Stakel and J. C. Relihan, Recent Researches in the Music of the Middle Ages and Early Renaissance 2-8 (Madison, Wisconsin: A. R. Editions, 1978-85), II, p.xliii.
[107] M. EVERIST, *French Motets in the Thirteenth-Century: Music, Poetry and Genre* (Cambridge: CUP, 1994), p.45.
[108] *Ibid*., p.45.

So like Notre Dame's West façade, Mo 21 makes use of Isaiah's Stem of Jesse prophecy, and use the Golden Ratio to place the Virgin Mary at the heart of the work. The motet can be seen as a musical depiction of the images presented on the West façade: the tenor line FLOS, with its Stem of Jesse-based chant source, works as a musical allusion to the Gallery of Kings, and the upper voices, stemming from, and yet flourishing above the tenor, have Marian and floral motifs that bring to mind the West façade's Virgin: Queen of Creation, stemming from, but also superior to, the Gallery of Kings, crowned with the rose window.[109]

Isaiah 11:1-2 also inspired other, less renowned chants, some of which, in turn, also came to feature in motet tenor lines. The tenor line VIRGA JESSE, of Mo 342 (see Appendix 1-342 and 2-342), for example, is drawn from another Stem of Jesse-based chant: an Alleluya used in twelfth-century Notre Dame for the Mass of the Assumption of the Virgin:[110]

> *Virga Jesse floruit: Virgo Deum et hominem genuit. Pacem, Deus reddidit, in se reconcilians ima summis. Alleluya.*
>
> (The Stem of Jesse hath blossomed: a Virgin hath brought forth God and man. God hath restored peace, reconciling in Himself the lowest with the highest. Alleluya.)

At first, the motetus voice of Mo 342 seems to be singing of secular love: the singer talks of serving *Amour* (line 1) and in lines 7 and 8, recalls his sweetheart, *la doucete… bele et simple pucelete*. Like a typical medieval lover, the singer is willing to suffer for his lady: *riens ne m'esbahis, de quant qu'il m'en coucient souffrir* (nothing dismays me, no matter how much I have to suffer). But the Marian tenor line introduces the potential for a different

[109] Rothenberg analyses Mo 21 from the perspective of the FLOS FILIUS EIUS tenor line's Assumption connotations (the chant was used in Assumption, as well as in Nativity liturgies). Although this perspective inevitably produces some alternative readings to those given in this chapter, Rothenberg does conclude that the four-voice Mo version of the piece merits an allegorical, Marian interpretation, and that the later addition of the quadruplum voice 'clinches a Marian interpretation of the other voices'. ROTHENBERG, *Flower of Paradise.*
[110] BALTZER, 'Aspects of Trope', p.27.

reading: the beautiful maiden becomes associated with the Virgin Mary, and the singer's willingness to suffer for love, with religious martyrdom and its heavenly rewards – especially since the triplum (lines 7-8) reminds us that those wounded for love will be healed and honoured: *qui honoure ses sousgis et garist tout cues que blece* (he honours his servants and cures those whom he wounds).

In lines 7-8 *Amours* is described as a being who has the power to 'honour, cure and wound' and whom the singer will gladly serve for life: *Pour ce li doi je bien servir… tout mon vivant jusqu'a morir* (I must serve him well… all my life, until death). These characteristics at first seem to identify *Amours* as the god of romantic, secular love. But given the context of the tenor and its chant source, the triplum's word *noblece* (line 6) brings to mind the noble lineage of Christ and Mary – the genealogy of the Stem of Jesse. So the character *Amours* can also be identified as Christ or Mary, who, like *Amours* the god of love, have the power to 'honour, cure and wound',[111] and whom Christians 'serve for life'. The triplum's word *noblece*, which draws attention to the tenor line and its origins, functions as the key to a sacred reading of the work. The motet is structured so that the word *noblece*, and its revelation about the divine identity of *Amours* and thus the potentially sacred nature of the piece, are placed at the very heart of the lyric: the triplum text consists of eighty-two syllables, and *noblece* occurs at the half-way point on syllables 41-2. Immediately after this, the influence of the tenor on the two upper melodies is very prominent: both imitate closely

[111] Although official church doctrine does not recognise that Mary has the power to wound, medieval popular piety did give her this ability, seeing her as a deliverer of justice. In particular, Mary was commonly attributed with punishing Jews for their disbelief. In his *Distinctio*, VII, Caesar of Heisterbach tells how the Virgin causes a woman to live in poverty as punishment for despising a statue of the Holy Mother. The tale ends with the words: 'Behold how the blessed Virgin loves and honors those who love her, and punishes and humbles those who despise her.' Cited in the *Internet Medieval Source Book*, http://www.forham.edu/halsall/source/tales-virgin.html In the thirteenth-century Galician-Portuguese *Cantigas de Santa Maria* of Alfonso El Sabio, Cantiga 327 has the Virgin punishing a man who made underwear from an altar cloth, by making his legs grow back to front. See also other examples from the Cantigas de Santa Maria, and stories by Gautier de Coinci, Etienne de Bourbon. And see examples given in RUBIN, *Mother of God*, Chapter 14: 'Mary's Miracles as Reward and Punishment', pp. 228-242.

the shape of the tenor's bar 10-15 melody – a whole quarter of its twenty-bar statement: the motetus in bars 11-12 and the triplum in bars 12-13. Furthermore, it is significant that the patterns of descending (and two groups of ascending) fourths that are a prominent feature of the tenor's chant source (see Appendix 2-342) are also integral to the motetus and triplum melodies: the motetus part begins with an ascent of a fourth from d' up to g', and as the highest notes of the phrase, the f' and g' give weight to the word *Amour*.[112] Lines 4 and 5 have a range of a fourth, and in bars 6-8 of the motetus an octave drop is achieved through three runs of descending fourths. Lines 1, 4, 6 and 10 of the triplum begin by descending a fourth, and, discounting occasional decorative quavers, lines 1, 3, 9 and 11 span intervals of a fourth. The melodic influence of the tenor on the upper voices further instils the message that the three voices have a shared subject matter, which can only be fully understood when the melody's source – with its liturgical and biblical associations – is taken into account.

The *Virga Iesse* chant cited above speaks of God reconciling 'the lowest with the highest.' This theme – of Christ's birth opening a route between heaven and earth; between man and God – is also found in Christian interpretations of the story of Jacob's Ladder (Genesis 28), wherein Jacob dreams of 'a ladder between earth and heaven with angels ascending and descending upon it,'[113] and God tells Jacob: 'All peoples on earth will be blessed through you and your offSpring.'[114] This story was, of course, read by the Church as referring to Christ and Mary, their Old Testament ancestry and their New Testament reconciliation of man and God. Ladder imagery was easily applied to the Virgin: her body was Christ's physical 'ladder' down from divinity to humankind; she provided Christ with a genealogical 'ladder' – a bloodline back to Old Testament human royalty; and the power of

[112] See especially tenor bars 2, 8-9, 11-13, 16-18, 19 and 19-20.
[113] Genesis 28:14.
[114] *Ibid.*

her intercessions also made her the spiritual 'ladder' back to God. The eleventh-century cardinal Peter Damian called Mary 'the ladder of heaven',[115] and in the same vein, Bernard of Clairvaux described the Virgin Mary as an 'aqueduct' between mankind and God.'[116]

Mo 43, given in Appendices 1-43 and 2-43, uses the tenor line CUMQUE EVIGILASSET IACOB, which is an excerpt from a chant based on Genesis 28:16, part of the story of Jacob's Ladder. The motetus voice is loaded with Marian doctrine that highlights the Virgin's role as 'spiritual ladder': its octave descent in bar 1 seems to be a melodic depiction of a ladder and the words here, *Salve, virgo*, express that the Virgin is this ladder; lines 5 and 6, *salvatorem omnium/dans propicia* (who graciously gives us the Saviour of All), point to the Virgin being Christ's route down to earth, and lines 4 and 7, *peccatorem venia... vera salus gentium* (pardon of sinners... true salvation of the peoples), remind us that her powers of intercession also make her mankind's route back up to God. In lines 8 and 9 she is described as *Regia/Dei filia* (the royal daughter of God). This word *filia* evokes the Virgin's human ancestry and her role as God's 'chosen daughter'. As daughter of both God and man, Mary was crucial in connecting divinity and humanity – she is the 'spiritual ladder' prophesied in the Jacob's Ladder story that is referenced by the tenor's chant excerpt CUMQUE, and so *filio* connects the motetus and tenor voice.

The word *filia* is also the point at which the motetus and triplum begin their most significant levels of musical and textual interaction, as I will demonstrate below. At one level, the triplum can be read as a *chanson d'amour*, in which the Springtime prompts the singer to think of serving Love. But Marian meaning is easily found in it: the blooming rose bush and

[115] GRAEF, *Mary: A History of Doctrine and Devotion*, p.207.
[116] BERNARD OF CLAIRVAUX, 'Sermon for the Feast of the Nativity of the Blessed Virgin', in *Saint Bernard's Sermons on the Blessed Virgin*, trans. by A Priest of Mount Melleray (Chulmleigh, Devon: Augustine Publishing Company, 1984), pp.82-3.

the nightingale (in lines 3 and 4) can represent the Virgin and the crucified Christ, respectively, and these symbolic props have the potential to change the meaning of the lyrics from secular to sacred love. The potential for a sacred reading of the triplum is highlighted by its juxtaposition with the Marian motetus voice – especially at lines 8-11, where the upper parts can be understood as being musically and textually interchangeable so that the lyrics comment upon one another, in the following manner: from lines 8 to 10 the pitches of the motetus and triplum melodies are close, and sometimes overlap; in bar 15 both parts simultaneously end one phrase on c' and begin the next on d'; and in bars 16-17 the triplum ends a phrase on d' and begins the next on a', while the motetus ends on a' and begins on d'. The two upper voice melodies lead into one another so the lyric sense of the upper voices may also become intertwined, and the listener may be encouraged to associate the woman whom the triplum *voil amer* (wants to love) in line 8 with the *Regia/Dei filia* named in the motetus' line 9. The triplum's descriptions in lines 9-11: *de cuer sans fauser car tant me pleist a veïr son vis cler* (of a heart without falseness, whose clear face is so pleasing to me), could also work as a reference to the *Dei filia*. Such interweaving of parts is not as frequent or prominent as this anywhere else in the piece; the voices are generally a fifth or an octave apart. Pitch overlap between the top two voices does occurs briefly at the start of the motet, and in the middle of line 2 (bar 3), the middle of line 3 (bar 6), and the middle of line 4 (bar 7). However, I do not believe that these first four instances of melodic overlap are especially significant to the listener's reception of the motet or to a sacred interpretation of the it: the motetus' unusual scalic descent, which incorporates the first melodic overlap is discussed above, and the second, third and fourth instances of melodic overlap occur irregularly and mid-sentence. However, the melodic overlapping/pitch sharing occurrences of lines 10 and 11 (bars 17-19) are clustered together, and would arguably be more significant to the listener's

understanding of the motet and thus to my analytic interpretation of the piece, because it is only at the start of line 10 and the start of line 11 that pitch overlap between the top two voices occurs after a rest, at the beginning of a line of text, so that the listener might more easily hear the triplum as though it were the lower voice and the motetus as if it were the upper voice. Hence the motetus' words *Regia/Dei filia* are core to a sacred reading of Mo 43: they point towards the tenor's Marian connotations and provide the scope for Marian interpretation of the triplum.

The composer has placed this key word *filia* at the Golden Ratio point of the work. The motet contains fifty-two perfections. The Golden Ratio of fifty-two is thirty-two, and the thirty-second perfection occurs at line 9, on the word *filia*. The tenor consists of sixty-four notes. The Golden Ratio of sixty-four is forty and the fortieth note occurs at the end of line 9, beneath the word *filia*. The motetus contains eighty-nine syllables. The Golden Ratio of eighty-nine is fifty-five and the fifty-fifth syllable is, again, in the same place: *filia*.

Mo 43's Golden Ratio Points

52 perfections.
52 / Φ = 32

tenor = 64 notes
64 / Φ = 40

upper parts = 89 syllables
89 / Φ = 55

The thirty-second perfection of the motet, the tenor's fortieth note and the motetus' fifty-fifth syllable all mark the word *filia*, with all its genealogical, Marian connotations, as the Golden

Ratio point of the piece, thus giving this word mathematically symbolic significance in the motet setting.[117]

Mo 141 (the lyrics and translation of which are given in Appendix 1-141) uses the same CUMQUE tenor. Its motetus uses the same melody as Mo 43's motetus, but with the words of Mo 43's triplum. Its triplum uses the same melody as the Mo 43 triplum, but now with a French text. Mo 141's triplum sings a *chanson pieuse* to the Virgin, pointing to her role as humanity's 'spiritual ladder to God': in lines 8 – 15, he explains that worldly love separated him from God, and he prays to the Virgin to save him by her intercessions. The Virgin is the means by which he can be reconnected with divinity: *Car li chans de vanité, qu'ai chanté de mon Creator, a qui on doit toute amour, m'ont tourné. En chantant te proierai de uer vrai, dame: Envers ton fil car fai me pais.* (For the foolish songs which I sang in the past separated me from my Creator, to whom is due all love. and singing, I will pray to you, Lady, with a true heart: make peace for me with your Son). In lines 8, 10 and 12, he dismisses his previously favoured secular love songs as *chans de vanité... de mon Creator... m'ont torné* (vain songs which turned me from my Creator). These words function as a criticism not only of the motetus' *chanson d'amour*, but also of the sentiments of Mo 43's triplum. Given the relationship of these two motets, it is possible to surmise that Mo 141 might have been performed directly after Mo 43, so that the use of identical melodies in the two motets would suggest that both triplum parts are voiced by the same man – a character who has forsaken secular love for sacred. In Mo 141, he would seem to have taken up the message conveyed to him in Mo 43 by the motetus, who dismisses his previous song as

[117] I have not found any musical/lyrical events that are significant for understanding the piece at the Golden Ratio point of any of the motets discussed in this thesis apart from Mo 21, Mo 43, discussed in this Chapter, and Mo 54, discussed in Chapter 3. The use of the Golden Ratio in Mo 21, 43 and 54 shows the composers of these motets taking an unusual and experimental approach to using their knowledge of mathematics for structuring their compositions. Discussion of medieval knowledge and use of the Golden Ratio is given in Appendix 4.

‘*chans de vanité*’. So 141’s triplum, when considered in the context of the musical borrowing from 43, provides personal witness to the wisdom of turning to the Virgin.

Mo 92 (see Appendix 1-92) also uses this CUMQUE tenor. Its triplum lyrics exploit the tenor’s ladder motif: the triplum’s regret that he has fallen *de si haut si bas* (from so high to so low) and is now suffering the pain of unrequited love, imply, given the implications of the tenor and the other CUMQUE motets, that compared to the certain rewards of *haut* love (for the Virgin), *bas* love (for worldly women) can only bring unhappiness. And of course, the Virgin is the ladder that provides man with a route back up to the joys from which he has fallen.

The tenor lines discussed in this chapter were passed from Jewish scripture into the Biblical canon and were reinterpreted by the Church as prophecies of the Virgin Mary and Christ. They were incorporated into the liturgy and set to music as liturgical chant. By the time of the French High Middle Ages, where the Cult of Mary was flourishing, the Old Testament passages, their Marian connotations, and their musical settings were well known, and came to be used as tenor lines in the new musical phenomenon of the motet. In motets, these tenor lines can function as symbols of their liturgical and scriptural associations, overlaid with upper-voice lyrics that evoke the religious, political, social and cultural preoccupations of the time. In the case of the OMNES and ET ILLUMINARE motets, this resulted in non-Marian tenors from Christmas season chants rooted in Old Testament messianic prophecies having Marian themes imposed upon them. These motets demonstrate that the Christmas season and the Christmastime fulfilment of prophecy was pre-eminently associated, in the minds of the composers, with the Virgin Mary. The FLOS FILIUS EIUS

and VIRGA IESSE motets are built on tenor lines from chants that express how the Church had come to define the role of Mary in the genealogy of Christ: Bishop Fulbert's Styrps Iesse chant was the culmination of the Church's movement over several centuries towards officially claiming that the Virgin was herself directly descended from the Old Testament Fathers. The significance of this doctrine in medieval Paris is evident in contemporaneous writings, artwork, music and architecture, and is particularly notable on the West façade of Note Dame, where the Virgin Mary and her relationship with the Old Testament kings of the Stem of Jesse is depicted. The West façade's use of the Golden Ratio to mark the significance of the Virgin and her ancestry has remarkable parallels in Mo 21 and 43, wherein the Golden Ratio also signifies the Virgin Mary and her Old Testament ancestry. The structure and meaning of the lyrics and music of each motet discussed in this chapter are underpinned by the Virgin and her role in the fulfilment of Old Testament prophecies, and each motet demonstrates the extraordinary prominence and import that these ideas had within the world in which these works were created.

CHAPTER 2: REPRESENTATIONS OF THE ANNUNCIATION IN MONTPELLIER CODEX MOTETS

This chapter explores how Montpellier Codex motets represent the Annunciation and its theme of the Virgin Mary being mystically married to God. Christianity inherited the notion of mystical marriage from Judaism and the Old Testament, which used it as a metaphor to refer to the relationship and love between God and the Jewish people. For example, in the book of Hosea, God says to Israel: 'you will call me 'my husband'… I will betroth you to me forever',[118] and in the book of Jeremiah, God says to His people: 'as a bride you loved me… I am married unto you.'[119] As Jewish scripture was incorporated into the Bible, the metaphor of God's people being wed to Him was transferred into Christianity, and so the Church (called *Ecclesia*), replaced the Jewish allegorical bride (*Synagogua*). This began even with the authors of the New Testament, wherein Saint Paul depicts the Church as the Bride of Christ, saying: 'Husbands, love your wives, just as Christ loved the Church.'[120]

Christianity interpreted the mystical marriage metaphor in three ways. God's spouse was understood as being: Ecclesia – the whole body of the Church (as suggested by Saint Paul); and/or each individual Christian soul; and/or the Virgin Mary. This chapter will explore the third, Marian interpretation and how it is represented in Montpellier Codex motets. The mystical marriage metaphor has been applied to the Virgin Mary's relationship with God since the times of the early Church Fathers. The association of nuptial imagery with the Virgin began with the theologian Origen of Alexandria (circa 185-254), who came into

[118] Hosea 2:16 and 19a.
[119] Jeremiah, 2:2a and 3:14b.
[120] Ephesians 5:25.

contact with Palestinian rabbis and was therefore well-versed in Jewish scriptural tradition.[121] Despite the Church condemning many of Origen's works as heretical, they were translated into Latin by Saint Jerome *et al*, and so his ideas on the Virgin's mystical marriage were transmitted into Western Christian tradition. In the fourth century, Saint Augustine wrote: 'Mary was the only one who merited to be called the… Spouse of God',[122] giving us the earliest extant use of the metaphor being used with regard to the Annunciation. The Christian poet Prudentius (348 – 405) said: 'The unwed Virgin espoused the Spirit',[123] and Saint Ephraim the Syrian was probably the first to refer to Mary as the 'Bride of Christ.'[124]

The Virgin is understood as being God's spouse partly due to her being the symbol, or 'Type' of the Church and the individual Christian soul, both of which are also depicted as being metaphorically 'wedded' to God. The notion of Mary being the Type of the Church dates back to the early Church Fathers. Saint Ambrose said of Mary: 'She is the Type of the Church, which is immaculate yet married.'[125] Augustine elaborated on Ambrose's concept, explaining that like Mary, 'the Church is also at once virgin and mother... Mary gave birth bodily to the Head of this body; the Church gives birth spiritually to the members... In both, virginity is no impediment to fruitfulness; in both, fruitfulness does not take away virginity.'[126] The notion of the Virgin being the Type of the Church proliferated during the twelfth century. Honorius Augustodunensis (circa 1090 – 1154) wrote the *Sigillum Beatae Mariae*, in which, following Ambrose and Augustine, he compares Mary to Ecclesia. Both the

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[121] A. E. MATTER, *'The Voice of My Beloved': The Song of Songs in Western Medieval Christianity* (Philadelphia: University of Pennsylvania Press, 1990), p.20.
[122] AUGUSTINE OF HIPPO, *Sermons*, 208, cited in A. DE LIGUORI, *The Glories of Mary* (New York: Redemptorist, 1931), p.304.
[123] H. GRAEF, *Mary: A History of Doctrine and Devotion* (London: Sheed and Ward, 1963), p.119.
[124] M. O'CARROLL, *Theotokos: a Theological Encyclopaedia of the Blessed Virgin Mary* (Dublin: Dominican Publications, 1982), p.333.
[125] AMBROSE OF MILAN, *Expositio in Lucam*, 2:7, cited in GRAEF, *Mary: A History of Doctrine and Devotion*, p.85.
[126] AUGUSTINE OF HIPPO, *De sancte virginitate* 2, cited in L. GAMBERO, ed., *Mary and the Fathers of the Church: the Blessed Virgin in Patristic Thought*, trans. by T. BUFFER (San Francisco: Ignatius Press, 1999), p.224.

Virgin Mary and the Church, he said, are virgins, both are mothers of the children of God, fertilised by the Holy Spirit, and both remain uncorrupted by the world and the devil:[127]

> The glorious Virgin Mary represents the Type of the Church, which exists as virgin and mother… fertile through the Holy Spirit, bringing forth children through baptism… not corrupted by vicious heresy… Therefore all that is written about the Church is suitably ascribed to her as well.

At the end of that century, Alan of Lille's work *Cantica canticorum ad laudem Deiparae Virginis Mariae elucidatio*, reiterates:[128]

> the Virgin Mary is similar to the Church in many ways. Just as the Church of God is the Mother of Christ in its members through grace; thus the Virgin is the Mother of Christ... And as the Church is without stain or wrinkle, so is the glorious Virgin.

According to Christian tradition, the Virgin's mystical marriage to God is primarily remembered at two liturgical feasts: the Annunciation, that remembers God's desire for Mary and Mary becoming the mother of God's son; and at the Assumption, that remembers her becoming Queen of Heaven alongside Christ the King. Annunciation-themed motets will be the central focus of this chapter.

Certain passages of scripture have been routinely interpreted according to the mystical marriage tradition and will be highly significant to this and following chapters. Because of their themes of love and desire, the forty-fourth Vulgate Psalm *Eructavit cor meum* and Solomon's Book of Canticles are particularly suitable for the mystical marriage theme, and were incorporated into the liturgical chants for the Feasts of the Annunciation and

[127] HONORUIS AUGUSTODUNENSIS, *The Seal of Blessed Mary*, trans. by A. CARR, Peregrina Translations Series (Toronto: Peregrina 1991), p.53.
[128] ALAN OF LILLE, *In Cantica canticorum ad laudem deiparae Virginis Mariae elucidatio*, cited MATTER, *'The Voice of My Beloved': The Song of Songs*, p.167.

Assumption. Montpellier Codex motets that address the Virgin's role at the Annunciation and Assumption therefore commonly incorporate melodic excerpts from these liturgical chants. It is useful at this point to refer the reader to Appendices 5 and 6, in which I discuss Psalm 44 and Canticles and the tradition of Marian/mystical marriage interpretations for these texts.

The following (main) section of this chapter will now explore how Montpellier Codex motets present the themes of Marian mystical marriage at the Annunciation, and the chapter will finish with a short discussion of some motets that combine the Annunciation and Assumption themes. The story of the Annunciation is founded on scripture from the Gospel of Luke:[129]

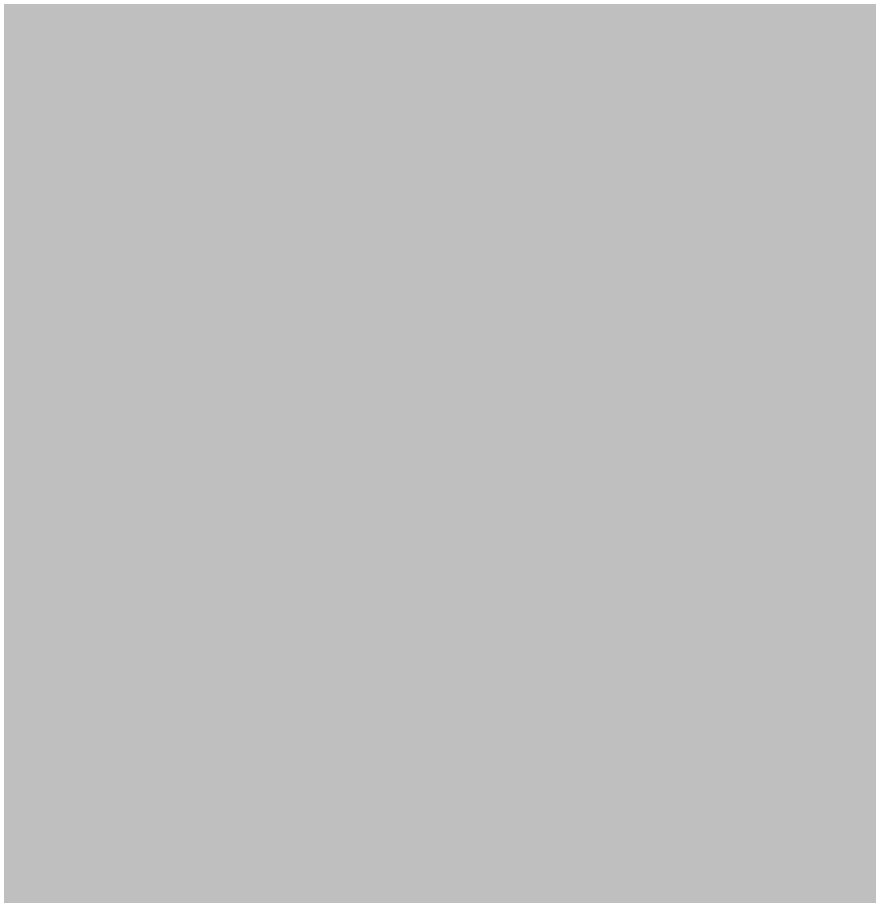
> The angel went to Mary and said… "You will be with child and give birth to a son, and you are to give him the name Jesus."
> "How will this be," Mary asked the angel, "since I am a virgin?"
> The angel answered, "The Holy Spirit will come upon you, and the power of the Most High will overshadow you. So the holy one to be born will be called the Son of God." "I am the Lord's servant," Mary answered. "May it be to me as you have said."

In terms of its significance for Christian doctrine, the Annunciation is one of the most important events in the Bible. It is central to the claim that Jesus, conceived by the divine within the human, has dual nature as both fully God and fully man. Hence the Annunciation story was essential in the opposition of heresies and in the formulation of the Nicene Creed in 325AD, which has underpinned orthodox Christian doctrine ever since.[130] Moreover, Mary's role in the Annunciation played a major part in making veneration of her, and prayer to her, acceptable within the bounds of orthodoxy. Being one of the few – and by far the most detailed – biblical accounts of Mary's life, the Annunciation story was of central

[129] Luke 1:26-38, abridged.
[130] See Chapter 1 on how beliefs about Mary, her motherhood and her Annunciation were employed in the opposition of twelfth-century Cathar heresies.

importance to the Cult of the Virgin that was flourishing in medieval France. Because of its enormous doctrinal significance, the Annunciation story was represented throughout medieval Christian society, in visual, literary and dramatic arts as well as in the liturgy,[131] and the opening words of Luke's account of the Annunciation, '*Missus est angelus Gabriel*', were the basis of hundreds of sermons. From the fifth century in the East and the seventh in the West, the Annunciation was a compulsory, major liturgical feast. The Annunciation is depicted in medieval French visual art such as this window installed in Saint Denis in 1144:

Image 8: Saint Denis Annunciation Window [132]



[131] A. W. ROBERTSON, 'Remembering the Annunciation in Medieval Polyphony', *Speculum*, 70 (1995), p.285.
[132] Image from http://www.medart.pitt.edu/image/france/st-denis/windows/infancy/sdenwind-inf.html

However, as Anne Walters Robertson explains in her article 'Remembering the Annunciation in Medieval Polyphony', despite the huge significance of the Annunciation, there is an apparent dearth of music for its liturgical feast. In medieval collections of both monophonic and polyphonic music, the Annunciation is conspicuous by its absence. Manuscripts of monophony from the Parisian Abbey of Saint Denis include special melodies for the Virgin's Purification, Assumption, and Nativity, but not for her Annunciation,[133] and the *Magnus liber organi* from Notre Dame of Paris likewise makes generous provision for all the other Marian feasts but none for the Annunciation, despite its being a full duplex service. All other duplex services apart from the Annunciation, and even most semiduplex services were prescribed polyphony.[134]

This apparent lack of musical celebration must not be understood as an indication that the Annunciation was any less important than the other feasts; if anything, it was more important than most. The reason why it lacks music is that it is overshadowed by other important events that coincide with it in the liturgical calendar: Lent and Eastertide. The Annunciation is celebrated on March 25th, which in the Middle Ages, was believed to be the date of Christ's crucifixion as well as his conception.[135] This was calculated according to the belief that Christ died on the Vernal Equinox, which, at the time of the early Church, was marked on March 25th. And thanks to the theory that Christ would have lived a whole – (and hence to the medieval mind, perfect) – number of years to the day, beginning at his conception, the Annunciation was also set on March 25th. As church historian Louis Duchesne explains, 'fractions are imperfections which do not fall in with the demands of a

[133] ROBERTSON, 'Remembering the Annunciation', p. 276.
[134] C. WRIGHT, *Music and Ceremony at Notre Dame of Paris, 500-1500*, Cambridge Studies in Music (Cambridge: CUP, 1989), pp. 259-66.
[135] T. J. TALLEY, *The Origins of the Liturgical Year* (New York: Pueblo, 1986), pp. 91-92.

symbolical system of numbers',[136] and so, it was decided, the date of the death of Jesus must have been the same date as his conception. Therefore, before Easter became a moveable feast at the Council of Nicaea in the year 325, the liturgies for the Annunciation and the Crucifixion coincided. And even after Easter was made a moveable feast, to be celebrated on the first Sunday after the first full moon after the Vernal equinox, the Annunciation still usually occurred during Lent, when there were proscriptions on polyphony in Church.[137] Therefore, despite the importance of the Feast of the Annunciation, very little medieval polyphony is composed specifically for it or uses tenor lines taken from its liturgical chants.

However, the Annunciation theme was not entirely eclipsed by Lent and Easter: because it had such pivotal significance for medieval Christian doctrine and culture, it was relevant to, and remembered at, other points in the liturgical year as well as on its official feast day. The Annunciation was especially pertinent at Advent; awaiting the birth of the Christ child naturally gives focus to his conception, and so a significant volume of content is shared between the liturgies of the Annunciation and of Advent. As Talley notes:

> in the four weeks of Advent… the meaning of the coming of the Messiah shifts… to preparation for the nativity of the Saviour, a preparation expressed on the final Sunday in the reading of the account of the incarnation event itself, the taking of flesh in the womb of Mary.[138]

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[136] L. DUCHESNE, *Origines du culte chrétien* (Paris: 1889), pp.250 ff., trans. by M. L. MCCLURE in *Christian Worship: Its Origin and Evolution*, (London: SPCK, 1949), pp.263 ff.

[137] Some para-liturgical and non-liturgical Annunciation polyphony was created, in arenas in which the 'no polyphony during Lent' rule was surmountable – as Robertson says, this repertoire represents the 'popular side of sacred culture'. (ROBERTSON, 'Remembering the Annunciation', p.304.) But even in this context, Annunciation repertoire is relatively rare, probably because there was no strong liturgical tradition of Annunciation polyphony for composers to draw from; the para-liturgical and non-liturgical motet families that contain the most works tend to be those rooted in well-stocked liturgical motet families such as the IN SECULUM, ET GAUDEBIT and FLOS FILIUS families. No Montpellier Codex items draw tenor lines from Annunciation chants, and only a handful of Montpellier Codex upper parts clearly reference the feast. A handful of stray works from the thirteenth and fourteenth centuries do, however, draw their inspiration from the Annunciation story, principally from the *Ave Maria*. Annunciation-themed works in Mo are listed in Appendix 8.

[138] TALLEY, *The Origins of the Liturgical Year*, p.80.

So while Lent served to overshadow the Annunciation, Advent was an ideal time for its promotion. Luke's Gospel account of the Annunciation is read on the Wednesday of Ember week in Advent, and sometimes also on the fourth Sunday of Advent.[139] Several chants – including the famous *Ave Maria*, discussed below, – were common to both the Annunciation and the Advent season in medieval France, including: *Missus est Gabriel angelus* ('The angel Gabriel was sent', from Luke 1:26); *Quomodo fiet istud* (Mary asks the Angel: 'how shall this be, since I know not a man?', from Luke 1:34); and *Ecce virgo concipiet* ('Behold, a virgin shall conceive' from Isaiah 7:14).[140] Robertson describes a tradition of liturgical dramas of the Annunciation, known as the *Aurea missa* (Golden Mass), performed on Advent Ember Wednesday across Europe – including in Paris – in the Middle Ages.[141] The Annunciation frequently infiltrates liturgical, para-liturgical and non-liturgical musical works that are primarily concerned with other topics. Although it is often missed by modern audiences, certain symbols functioned for the medieval listener as 'keys' to the presence of the Annunciation theme, and an awareness of these symbols will enable us to move further towards understanding the works as the composers intended them.

One of the most prominent clues to the Annunciation theme's presence is reference to the Angel Gabriel and his words to the Virgin. Mo 45 (given Appendices 1-45 and 2-45) uses a tenor line from the Easter Day Gradual *Hec dies*:

> *Hec dies, quam fecit Dominus: exultemus et laetemur in ea*.
>
> V. *Confitemini domino quoniam bonus*: *quoniam in saeculum*

[139] *Ibid*., p.80.
[140] These chants all appear in several medieval French manuscripts for Advent and for the Annunciation. The contents of these manuscripts are listed at Cantus: A Database for Latin Ecclesiastical Chant, [online database], http://publish.uwo.ca/~cantus/
[141] ROBERTSON, 'Remembering the Annunciation', p.284; K. YOUNG, *The Drama of the Medieval Church*, 2 vols (Oxford: Oxford University Press, 1933), II, p.246.

misericordia eius.

(This is the day that the Lord has made: let us rejoice and be glad in it.

V. Give praise unto the Lord for He is good: for His mercy endureth forever.)

This is taken from Psalm 117:24 and 29, which was used on Easter Sunday, so the *Hec dies* tenor has strong connotations of Springtime and new life, which resonate with Mo 45's triplum being set in the *revenir d'esté la saison* (return of the Summer season). The triplum is prompted by the season to think of his desire for *la bele Marion*, for whom he has a *grant desir* (lines 7 and 6). So the triplum part of Mo 45 presents a beautiful maiden, whom the protagonist particularly desires in the Spring/Summer.

The very nature of the motet genre means that multiple and contradictory readings of a work are often not only possible, but seem to have been deliberately implied by the composer.[142] I will now suggest two different interpretations of Mo 45. While it is typical of secular love songs that the protagonist is inspired by the warm weather to desire a beautiful maiden, the liturgical associations of the tenor line and the use of the name *Marion* – which, easily interchangeable with the French/Latin Marie/Maria, is frequently a symbol for the Virgin Mary – means that sacred, Marian readings of the piece are also possible. However, when the Latin motetus part is taken into account, a new dimension is added to the work, strengthening the potential for sacred interpretation and pinpointing a specific context for this; it suggests distinctly Annunciation-themed layers of meaning in each individual voice and in the motet as a whole.

The motetus of Mo 45 makes one of the very few explicit references to the

[142] The idea that a single motet might have multiple and perhaps contradictory meanings, and that the composer might have designed it to this end, is evident in the motet analyses of several modern scholars. In particular, see S. HUOT, *Allegorical Play in the Old French Motet: The Sacred and Profane in Thirteenth-Century Polyphony* (Stanford: Stanford University Press, 1997), p.16. For an example of scholarship that explores this idea in relation to later medieval polyphony, see K. BROWNLEE, 'Machaut's Motet 15 and the 'Roman de la rose': The Literary Context of 'Amours qui a le pouvoir/Faus Samblant m'a deceu/Vidi Dominum'', *Early Music History*, 10, (1991), 1-14.

Annunciation in the whole Montpellier Codex, the Latin motetus addressing the Virgin as follows: 'At the angel's heralding you are a virgin, before and after', and describing her in terms of the theological implications of her assent to the Incarnation, calling her: 'the restorer of mankind who bore the Lord'. The Springtime described in the triplum's first four lines is a suitable setting not only for the triplum's love for Marion, but is also appropriate to God's desire for the Virgin at the Incarnation, on March 25th, near the Spring Equinox, so the triplum adds the appropriate Springtime seasonal reference to the motetus' Annunciation story. Meanwhile, the motetus' theme infiltrates the triplum with sacred connotations, suggesting that the secular Springtime love song may also work as an allegorical reference to the sacred Annunciation. These lines serve to set the scene for the triplum's earthly love story and simultaneously, the motetus' Annunciation story. With this in mind, Marion, whom the triplum desires in the 'pleasant season', easily transforms into Maria, (as the Virgin is called by the motetus in line 5), desired by God in the Springtime, when the Annunciation took place. The motetus sings about God's love for the Virgin while the triplum sings of *pleur*, *souspir* and *grant desir* in lines 5 and 6. So the triplum's words of desire could apply to either Maria or Marion, or both. This mutual interaction and interchangeable vocabulary between the upper parts is highlighted at the half-way point of the piece, when the two voices lead into one another musically. Between perfections fourteen and fifteen the triplum rises from e' to a', while the motetus falls from a' to e'. The first half of the triplum, therefore, which describes the Springtime setting, can move seamlessly into the motetus part, and the motetus part's description of Mary can move seamlessly into the triplum, so that the two parts sound interchangeable and comment upon one another in this way.

Stakel comments on Mo 45 that 'the angel's message seems to bear ironically on the

French lover's distress.'[143] This suggests an alternative reading, as follows: the motetus part does not transform the triplum part into a sacred allegory of the Annunciation, but highlights and criticises its worldliness, playing on the fact that the triplum's desire for *la bele Marion* apparently remains unfulfilled by the end of the piece, in contrast to the motetus, who remembers that his beloved lady, the Virgin *Maria*, submitted to God and humankind's desire that she should bear Christ. While the motetus declares: *Angelo nunciate virgo es post et ante* (at the angel's heralding you are a virgin, before and after), the triplum simultaneously sings of: *le grant desir, qu'ai de la bele Marion, qui mon cuer a en prison* (the great desire I bear for the fair Marion who keeps my heart in prison). The triplum's words *bele Marion* are immediately followed by the motetus' words *virgo es post et ante*, and here the two melodic lines overlap: the triplum falls from a' to d', now singing beneath the motetus, which rises from e' to g'. This overlap of parts may focus the listener's attention on the words *bele Marion* followed by *virgo es post et ante*, creating a new phrase that could refer to either – or both – the virginity of Mary or the continuing virginity – despite the desires of the triplum singer – of *bele Marion*. According to this reading of the motet, wherein the different voices contrast and bear ironically upon one another, the choice of tenor seems to mock the fruitlessness of the triplum's unrequited love for the earthly *Marion* by comparing it to the unfailing nature of divine mercy. Its celebration of forgiveness ('His mercy endures forever') re-assures the motetus that his prayer to the Virgin – the 'restorer of mankind' – for pardon will be answered; the triplum is left unfulfilled by his earthly beloved, but the divine mercy sought by the motetus never fails. According to this reading, the motet teaches that true fulfilment in love is only possible if one turns from loving earthly ladies such as *la bele Marion* for the sake of Our Lady *Maria*.

[143] TISCHLER, ed., *The Montpellier Codex,*, IV, p.xxi. Stakel does not develop this reading of the motet any further.

The structure of Mo 45 is of two equal halves of fourteen perfections each. The tenor is repeated twice in exactly the same form, and the motetus and triplum's half-way divisions are perceptible in their rhyme schemes. The first four lines of the motetus end in the sound '*um*', and the last four lines end in '*a*' '*a*', and '*e*' '*e*'. The first four lines of the triplum use the rhyme scheme '*ir*' '*on*' '*ir*' '*on*'. The pattern changes after the half-way point, to '*ir*' '*ir*' '*on*' '*on*'. The Virgin's proper name *Maria* occurs just after the half-way point, at perfection sixteen, and is highlighted by the harmonic structure of the piece. The harmonies of the first beats of each perfection in the first half of the piece are all perfect fifths, and progress as follows: a'e'; g'd'; a'e'; g'd'; a'e'; a'e'; c'g'; c'g'; c'g'; a'e'; g'd'; g'd'; g'd'; a'e'. The harmonies of the second half of the piece progress in exactly the same sequence as this apart from one exception: on the word *Maria*. The harmony on *Maria* is the only one of the piece that is not a fifth, but a sixth. The tenor and triplum have g's and the motetus has an e'. The harmonies of Mo 45 are presented in the Table 1, overleaf. It is conceivable that this may be a scribal error and may not have been deliberately included for dramatic effect. The sixth is a relatively small deviation from the norm, which would not necessarily be detected by the listener. If not merely an error, however, this one deviation from the pattern that governs the whole piece may represent the composer drawing attention to the Virgin, causing her name to stand out from all the other words in the piece. Because this discrepancy occurs on the word *Maria*, I am inclined to think that it is a deliberate harmonic alteration, made to highlight the importance of this word.

One of the most obvious references in the Christian tradition to Gabriel's address to Mary is of course in the very frequently recited *Ave Maria.* From its development in the eleventh century until its reworking in the fifteenth century, only the first half of the *Ave*

Maria was officially recognised by the Church, but versions of the second part were popularly used for several centuries before it was officially appended to the prayer, probably in the fifteenth century.[144] In 1196, reflecting the concurrent flourishing of the Cult of the Virgin, Bishop Sully of Paris decreed that the clergy should make sure the *Ave Maria* was as familiar to their flocks as the Creed and the Lord's

Table 1: Mo 45 Harmonies

Perfection	Harmonies – all perfect fifths apart from perfection 16
1	a'e'
2	g'd'
3	a'e'
4	g'd'
5	a'e'
6	a'e'
7	c'g'
8	c'g'
9	c'g'
10	a'e'
11	g'd'
12	g'd'
13	g'd'
14	a'e'
15	a'e'
16	g'e' – interval of a sixth, on the word *Maria*
17	a'e'
18	g'd'
19	a'e'
20	a'e'
21	c'g'
22	c'g'
23	c'g'
24	a'e'

[144] For more detailed discussion of the development of the *Ave Maria*, how and when the second part of the prayer may have developed, its first appearances in official Church documents, and the significance of music to its history, see M. ANDERSON, 'Enhancing the *Ave Maria* in the Ars Antiqua', *Plainsong and Medieval Music Society*, 19:1 (2010), 35-65.

25	g’d’
26	g’d’
27	g’d’
28	a’e’

Prayer.[145] And the importance of the *Ave Maria* strengthened the role of the Annunciation story as a central feature of medieval Christian devotion. From its development in the eleventh century until its reworking in the fifteenth century, only the first half of the *Ave Maria* was officially recognised by the Church, but versions of the second part were popularly used for several centuries before it was officially appended to the prayer, probably in the fifteenth century. The lyrics of Mo 55 give the medieval, first half of the *Ave Maria*, and follow it with lyrics that foreshadow the second part of the *Ave Maria*. The first half, based on Gabriel and Elizabeth’s words to Mary in Luke’s Gospel, comprises the following five lines:

> *Ave Maria gratia plena*
> *Dominus tecum*
> *Benedicta tu in mulieribus*
> *Et benedictus fructus*
> *Ventris tui.*
>
> (Hail, Mary, full of Grace, the Lord is with you. You are blessed amongst women and blessed is the fruit of your womb.)

In Mo 55 (Appendices 1-55 and 2-55), the motetus sings the whole of the shorter, medieval version of the *Ave Maria*, followed by two lines of intercessory plea: *Natum dulcissimum pro nobis peccatoribus exora, beata Maria!* (Entreat your most sweet son on behalf of us sinners, O blessed Mary!) This lyric foreshadows the second part of the *Ave*

[145] A. LAGARDE, *The Latin Church in the Middle Ages*, trans. by A. ALEXANDER, International Theological Library (Edinburgh: Clark, 1915), p.80.

Maria, which was officially appended in the fifteenth century: *Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen* (Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.) Mo 55's *Ave Maria* motetus is juxtaposed with the tenor line AVE MARIS STELLA, taken from the Marian hymn of the same name, which speaks of Gabriel's *Ave* to Mary. Mo 55 is part of the fourth fascicle of the Codex, and Fascicle IV motets are the subject matter of the next chapter of this thesis. Chapter 3 includes an in-depth analysis of Mo 55, including an examination of how its numerical structure and musical setting serve to promote its Annunciation theme. Similarly to Mo 55, Mo 287 – notionally an intercessory prayer to Mary as Queen of Heaven – employs the *Ave Maria* and is underpinned by the Annunciation theme. Its tenor, ALMA REDEMPTORIS MATER, is from a Marian antiphon that describes Gabriel's visit to the Virgin, and the *Ave Maria* is embedded as an acrostic in the triplum (see Appendix 1-287).

There is surprisingly little polyphony from this era that uses *Ave Maria* tenor lines, and Mo 69 is the only such work in the Montpellier Codex.[146] The triplum tropes the chant, opening with the word *Ave* and closing with *Maria*, and by using Annunciation-related phrases such as: *dum latebat deus in homine* (when God lay hidden in man, lines 15-16), and *virgo carens carnali carie* (innocent of carnal corruption, lines 3-4). The motetus is for the Virgin's Assumption, but also draws attention to the Annunciation theme, singing *gratie* underneath the triplum's word *Ave*, bringing to mind the prominent word *gratia* in the *Ave Maria* text, and also finishing with the words *gratia Maria*. Like Mo 55, Mo 69 is a Fascicle IV motet, and so the reader is again referred to Chapter 3 for a more comprehensive analysis

[146] According to Robertson, Mo 69's tenor melody is taken from a version of the *Ave Maria* that was used for the Feast of the Annunciation masses in England, and she also suggests that Mo 69 has English origins, meaning that the composer might well have had the Feast of the Annunciation liturgy in mind when selecting this tenor line. See Robertson, 'Remembering the Annunciation', pp. 282-3.

of this piece.

In addition to these *Ave Maria* /Angel Gabriel examples, the Annunciation is represented in other motets by alternative, more subtle means. It is sometimes communicated by a sort of 'code' that comprises particular melodies, imagery and vocabulary. This code would have been readily understood by a medieval audience but is all too often lost to modern ears. Montpellier Codex motet 31 (see Appendices 1-31 and 2-31) uses this code to symbolise the Annunciation in the context of an apparently secular love song. The next part of this chapter provides full analysis of Mo 31 and the various musical and textual symbols therein. Mo 31's motetus is an Old French love lyric that is set in a Spring morning: it sings of *la rousee contre le soleil resplent* (the dew sparkling in the sun). Although the dew in this line seems like an inauspicious feature of the Springtime morning scene, it can, in fact, serve as a key to an alternative, deeper meaning in the motet. So, what is the significance of dewdrops to the Annunciation? In the Old Testament, dewdrops symbolise God's presence descending to earth: in Hosea 14:5, God promises to restore His people, saying: 'I will be like the dew, Israel shall Spring as the lily.' This metaphor was transferred to Christianity, where it came to represent the Incarnation of Christ, when God descended to earth in a physical, tangible sense, in the human body of His son. The descent of the Holy Spirit from heaven to the Virgin's womb was compared to dew descending onto grass; just as the dew makes the ground fertile, the Spirit brings life to the Virgin's womb. In Genesis 27:28, Isaac blesses Jacob, saying: 'God give thee of the dew of heaven, and of the fatness of the earth, an abundance of corn and wine.' Peter of Celle (1115-83), twelfth-century bishop of Chartres, explains that this verse prefigures the Annunciation. He writes:[147]

[147] Cited in M. STEFFES, ' 'As dewe in Aprylle': 'I syng of a mayden' and the Liturgy', *Medium Aevum*, 71/1 (2002), p.69.

> The seed is the Word; the earth is the Virgin Mary; the dew, the grace of the Holy Spirit… Dew cools, makes fruitful, moistens, penetrates, cleanses, enters silently, and announces the warmth and fine weather of the day… Without dew, the earth is barren, poor in quality, empty.

Judges 6:36-7 tells the story of Gideon's fleece, in which Gideon asks God to drop dew onto a fleece but keep the floor around it dry, as a sign that Israel would be saved. Honorius Augustodunensis tells how the story of Gideon's fleece prefigures the Annunciation, the Incarnation, and Mary's subsequent intact virginity:[148]

> Gideon, leader of Israel, stretched out the fleece on the threshing floor, onto which heavenly dew descended, and the threshing floor continued dry… the fleece wet with dew is the holy Virgin, productive of offSpring. The dry threshing floor is her untouched virginity.

Similarly, Bernard of Clairvaux says:

> What was shown… to Gideon in the fleece and dew… the Angel Gabriel made known to the Virgin… Gideon's fleece… having been shorn from the flesh without drawing blood was laid on the threshing floor, where dew dropped down on the wool alone… could it symbolize anything except that flesh which was taken from the Virgin's flesh without any harm being done to her virginity?[149]

By the Middle Ages, scripture referencing dewdrops was incorporated into the Incarnation liturgies of Annunciation and Advent. Isaiah 45:8 reads: 'drop down dew… from above, and let the clouds rain on the just: let the earth be opened, and bud forth a saviour.' This was understood in Christianity to be a messianic prophecy, and bears several different functions in northern French medieval Advent and Annunciation liturgies.[150] Dew was also

[148] *Ibid*., p. 69.
[149] BERNARD OF CLAIRVAUX, *Homilies in Praise of the Blessed Virgin Mary*, ed. by C. WADDELL, trans. by M.-B. SAÏD, Cistercian Fathers Series (Kalamazoo, Michigan: Cistercian Publications, 1993), pp.20; 23.
[150] *Cantus: A Database for Latin Ecclesiastical Chant*, [online database], http://publish.uwo.ca/~cantus/

used as a symbol of the Incarnation in non-liturgical, popular devotional works. The thirteenth-century trouvère Jaques de Cambrai takes up the dew image in his Marian *chanson*, *Meire, douce creature*:[151]

> *Aussi com sot la verdure*
> *descent rosee del ceils,*
> *vint en voc ors, Virge pure,*
> *de paradis vos douls fiels.*
>
> (As the dew falls from the sky onto the grass, so into your body, pure Virgin, your sweet son enters from Heaven.)

Features of the Springtime, such as these dewdrops, are common to both secular and sacred medieval love poetry, and are a convenient cross-over point for composers who wish to allude to the secular world in the context of a sacred lyric, or vice versa. Jaques de Cambrai's lyric is modelled on a *chanson d'amour* by Raoul de Soissons: *Cant voi la glaie meüre*, which begins with a description of a flower-filled Springtime scene, where dew glistens on the grass:[152]

> *Cant voi la glaie meüre*
> *Et lou rosier*
> *Desour la belle verdure*
> *La rousee respandir.*
>
> (When I see the ripe gladiola and the blooming rose on the lovely green grass, the dew glistens.)

These lyrics are reminiscent of the much-celebrated medieval English song *I Sing of a Maiden*, which depicts the Incarnation as '*dew* in Aprille that falleth on the grass'.

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[151] JAQUES DE CAMBRAI, *Les Poésies du Trouvère Jacques de Cambrai: avec Introduction, Etudes thématiques, Notices et Glossaire* ed. by J.-C. RIVIÈRE, Textes litteraires français, 257 (Genève: Librairie Droz, 1978), p.79, Chanson IX, stanza ii, lines 14-17, trans. by RLD.

[152] Cited in *Les chansons de trouvères*, Laboratoire de français ancien, [online database], http://www.uottawa.ca/academic/arts/lfa/activites/textes/chansonnier/main/msU/Raoul.htm#R%202107, trans. by RLD (the author of this thesis.)

Mo 31's motetus specifies in line 3 that the dewdrops lie in sunlight, which is also significant for an Annunciation-themed reading of the motet, as well as fitting with a secular love-song reading of the lyric. The Gospel of Pseudo-Matthew, which, in the eleventh century, was deemed suitable for liturgical use, has the Angel Gabriel announcing the Incarnation to Mary with these words: "The light from heaven shall come and dwell in you, and by means of you will shine over the whole world."[153] Several medieval hymns describe the Annunciation with similar imagery. For example, one reads:[154]

> *Ut vitrum non laeditur*
> *sole penetrante*
> *sic illaesa creditur*
> *virgo post et ante.*
>
> (Just as glass is not harmed by the sun passing through it, so she is believed to be a Virgin, before and after.)

In her *Revelationes Coelestes*, Saint Brigit describes how God entered 'the body of the Virgin just as sun shines through purest stone or glass.'[155] And in the medieval English N-Town plays the characters of the Father, Son and Holy Ghost are instructed to carry 'three wooden beams of light' to Mary at the moment of conception. As the art historian Panofsky explains, sunbeams streaming onto the Virgin's body are common symbols in paintings of the Annunciation. This image is evident in the Saint Denis Annunciation window, shown above in Image 8.[156] As Gabriel speaks with Mary in this window, the Holy Spirit descends to her in

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[153] *The Gospel of Pseudo-Matthew*, also known as *The Infancy Gospel of Matthew*, was known in the early Church as *The Book about the Origin of the Blessed Mary and the Childhood of the Saviour*. W. BARNSTONE, *The Other Bible* (San Francisco: Harper, 1984), p.394.
[154] F. J. MONE, ed., *Lateinische Hymnen des Mittelalters* (Freiburg: Herder'sche Verlagshandlung, 1853), p.63. Cited in A. BREEZE, 'The Blessed Virgin and the Sunbeam through Glass', *Celtica* (1999), p.27, trans. by RLD.
[155] Y. HIRN, *The Sacred Shrine: A Study of the Poetry and Art of the Catholic Church* (London: Faber and Faber, 1958), p.344.
[156] E. PANOFSKY, *Early Netherlandish Painting: Its Origins and Character*, 2 vols (Cambridge, Massachusetts: Harvard University Press, 1953), I, pp.144; D. M. ROBB, 'The Iconography of the Annunciation in the Fourteenth and Fifteenth Centuries', *The Art Bulletin*, 1936, 18:4, pp.500-03.

the form of a dove from the rays of the sun.

Mo 31 has a Springtime setting, and as the Springtime is an important feature in many of the motets discussed in this thesis and in medieval lyrics more generally, the theme merits a full explanation here. Mo 31's motetus line 7 sings about *le soleil* in the context of *la seson tornee* (the sun at the turn of the season – i.e. the beginning of Spring). This brings to mind the 'rebirth of the sun' that occurs at the Vernal Equinox, following which, each day will have more hours of sunlight than of darkness. The Vernal Equinox occurs very close to the Annunciation, and at the time of the early Church, it was always marked on March 25th – the date of the Feast of the Annunciation itself.[157] So Mo 31's image of the sunshine at the start of Spring helps to set the Annunciation scene, just as the medieval English 'I Sing of a Maiden' sets its scene in the Springtime month of 'Aprille'. Like the dewdrops and sunshine, the Springtime season was also a common feature of secular medieval love lyrics as well as sacred lyrics connected to the Annunciation and Eastertide. The warmth, light, life, and fruitfulness of Springtime weather meant that the season afforded opportunities for outdoor celebrations, socialising, and for young people to meet potential lovers. Therefore Springtime was the poet's favoured symbolic season for the setting of secular love poetry, and the significance of Spring/Summer as the time for celebrating secular, as well as sacred love is evident across Medieval French literature. Examples of this can be found in numerous Old French Montpellier Codex lyrics. For example, Mo 41, 44, 135 and 309 (see Appendix 1) begin, respectively, as follows: *El moys joli d'avril*; *Au doz mois de mai*; *Quant repair la verdor et la prime flourete*; *que florissent rosier et glai en ce tens Pascor* (in the joyous month of April; in the sweet month of May; when the greenness returns and the first buds

[157] B. A. HENISCH, *The Medieval Calendar Year*, (Pennsylvania: Pennsylvania State University Press, 1999), p.137.

flower; when roses and gladiolas flower, at Easter time.) These four lyrics are all open to interpretation as sacred allegories. As Philippe Walter notes, medieval literature often treats Spring and Summer as one season, extending back to April and March, so poets write as though the year were comprised of only two seasons: warm and cold. This opposition of the warm and cold seasons provides pathetic fallacy for the 'highs and the lows' of the courtly love scenario.[158] For example, Chrétien's *Lancelot* begins in 'April and May',[159] illustrating the start of the season of love, setting the scene for the story that is about to ensue. *Perceval* opens 'in that season when trees burst into leaf and grass, woodland and meadows grow green; when in the morning, birds sing sweetly in their own tongue, and every living thing is fired with joy.'[160] Perceval goes into the forest and the 'sweetness of the season' and the 'voices of the birds in the trees' make his heart rejoice.[161]

But the warmer part of the year – especially MidSummer – was also a time associated with hot-headed, passionate desire, disruptive behaviour and even madness.[162] In Adam de la Halle's mid-thirteenth century play *Jeu de la feuillée*, the narrator describes how the Springtime weather encouraged him to love. He is now, however, disillusioned with his beloved, and in hindsight, blames the fine weather for making him too eager and optimistic in

[158] S. BILLINGTON, *MidSummer: Cultural Sub-Text from Chrétien de Troyes to Jean Michel*, Medieval Texts and Cultures of Northern Europe (Turnhout, Belgium: Brepols 2000), pp.67-8. This season symbolism is used in numerous literary works. See, for example: Jehan de la Mote's *Vie d'Enfer et de Paradis* and Rutbeuf's *Grische d'hiver* and *Grische d'esté*. In Chrétien de Troyes' *Erec et Enide*, the lovers meet just after Easter. Later on in the year, as Pentecost and MidSummer pass, chaos ensues and the lovers face trials and tribulations. At MidSummer, Erec falls into a coma after a tournament wound, and taking him for dead, the grieving Enide is told to marry another man.
[159] J. J. WILHELM, *The Romance of Arthur*, Garland Reference Library of the Humanities, 696 (New York: Coarland, 1986), p.123.
[160] J. P. CARLEY, and F. RIDDY, eds., *Arthurian Literature 16* (Cambridge: D. S. Brewer, 1998), p.154.
[161] CHRÉTIEN DE TROYES, *Perceval: or, the Story of the Grail*, trans. by R. H. CLINE (Oxford: Pergamon Press, 1983), p.6.
[162] BILLINGTON, *MidSummer: Cultural Sub-Text*, pp.72-3. At the point when Erec wakes and good fortunes resume for the lovers, Chrétien tells us it is *un jour de mai*, despite the chronology of the rest of the romance meaning that it ought to be August. The deliberate mention of May here, despite the chronological disruption it causes to the story, is surely a device for marking the positive change of the lover's fortunes and the renewed focus on their love story. Surely the 'addition of a non-chronological metaphor helps to illustrate an emotional change.

love.[163] To the dismay of Church authorities, the warmer half of the year invited large outdoor public revelries. The Summer festive season was a time of great liberties being taken in terms of breaking order and censorship. The traditional rule of non-Christian forces during the warmer season is alluded to in the *Chanson de Roland,* when Pagans assemble and enjoy a period of success *en mai, al premier jur d'esté*.[164] The heat and fruitfulness of Spring and Summer was associated with the vitality of young people's own 'Summer' – the rashness, passion, optimism and desire of youth.[165] The medieval association of the warm season with the follies of secular passion and vice is illustrated in Jehan de la Mote's poem *Voie d'enfer et de paradis,* in which the narrator visits heaven and hell so that he can choose his path in life. He spends one night in the house of each of the Seven Deadly Sins. Inside the gates of the Castle of Pride is a garden of flowering bushes and trees, birds, and fountains, and it is *en tous tamps y faisoit esté* (permanently Summer). The narrator is tricked into mistaking the bodily comfort of Pride's garden for the comfort that the soul will need in the afterlife. The souls at the Castle of Pride become trapped and fall into the realm of Anger, where they are tormented by permanent Winter. 'Permanent warm weather… turns to permafrost once the souls are trapped and the Narrator is only saved from this fate by… repeating his *Ave Maria*.' The moral of this story is comparable to the underlying message of several Montpellier Codex motets, including Mo 31: that earthly pleasures (represented by pleasant weather and beautiful maidens) must not tempt the soul away from God's true goodness, but Springtime gladness should focus on celebrating the Annunciation and Easter, and love for a beautiful maiden must be interpreted as love for the Virgin Mary.

[163] I was taken when I first boiled, right in the green season and at the peak of youth, when the thing [love] has the strongest flavour, and when what is best is obscured by desire… I had a vision of the girl who is now my wife and seems so pale and dull to me. She was white and rosy, laughing, loving and refined. Now she seems rude, badly dressed, miserable and nagging. ADAM DE LA HALLE, *Jeu de la feuillée*, ed. by J. DUFOURNET, Ktemata, 4 (Gand: Éditions scientifiques E. Story-scientia, 1977), trans. by RLD.
[164] BILLINGTON, *MidSummer: Cultural Sub-Text,* pp.13-14.
[165] *Ibid*., pp.145-6.

The liturgy ensures that Springtime and Eastertide provide occasions for celebrating new life and new love in sacred, as well as secular contexts. Easter falls on the first Sunday after the first full moon after the Vernal Equinox. This natural calendar switch, when day becomes longer than night and plants return to flourishing after Winter, is reflected in the Christian liturgical year. On the approach to Easter, from Ash Wednesday throughout Lent, the liturgy is sombre and reserved, concluding with the church building being in complete darkness from Maundy Thursday evening through to Easter Sunday dawn. As a liturgical parallel to the sunshine of the Vernal Equinox, Easter Day sees the return of the use of full candlelight in church, the return of Alleluyas, and of the Gloria to the Mass. After nine weeks of austere Lenten liturgy, Eastertide even involved liturgical dancing in certain churches.[166] The blossoming and rebirth of nature in this season turns the lover's mind to love, but also reminds Christians of God's love for humanity as manifested at the Springtime events of the Annunciation, Crucifixion and Resurrection.

Because Springtime was the default setting for secular love lyrics as well as for Annunciation- or Eastertide-themed sacred works, secular meaning can be read in sacred works, and sacred meaning in secular works. As Rothenberg explains: 'when… an earthly maiden was aligned with the wonders of the Spring season, she absorbed the salvific potential of [the Virgin.]'[167] So Springtime and Eastertide provide occasions for celebrating new life and new love in both secular and sacred contexts, and thus Mo 31's *seson tornée* makes an appropriate contribution to both the secular and sacred possible interpretations of the motet. The maiden sitting in the fine weather can be read as an earthly beauty in a Springtime

[166] C. WRIGHT, *The Maze and the Warrior: Symbols in Architecture, Theology, and Music* (London: Harvard University Press, 2001). The theme of liturgical dance appears repeatedly in Wright's book. See especially Chapter 1, pp. 7-28; Chapter 2, pp.29-72; and Chapter 5, pp.129-158.
[167] D. J. ROTHENBERG, 'The Marian Symbolism of Spring, ca.1200 – ca.1500: Two Case Studies', *Journal of the American Musicological Society*, 59/2 (2006), p.320.

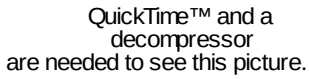
garden, as desired by the motetus narrator, or as the Virgin Mary, whom God desired to be mystically married to Him at the Annunciation.

The outdoor setting of Mo 31 is also appropriate to medieval depictions of the Annunciation. There was a strong tradition in the Eastern Church, before in the Western Church, of the Annunciation being set in a garden. The Greek Orthodox Church derived this tradition from the eleventh chapter of the Protoevangelum of James, in which the Annunciation occurs outdoors when Mary collects water from a well: 'And she took the pitcher and went forth to draw water, and behold, a voice said: "Hail Mary, full of grace, you are blessed among women." '[168] This imagery spread to the West and became more popular through the medieval period.[169] In the late twelfth century, Adam of Saint Victor composed a Marian sequence in which Adam sees the Virgin in a closed garden.[170] In an early thirteenth-century stained glass window of Laon Cathedral, the Angel Gabriel appears to Mary in a garden, where she is surrounded by trees and flowers, as shown in Image 9, overleaf.

The outdoor scenes in the book of Canticles helped to establish a garden tradition for the Annunciation. In the twelfth century, Marian exegeses of the book of Canticles became more popular, and the drama of the Canticles lovers was understood as representing the love shown between God and Mary at the Annunciation. As well as being depicted *in* a garden for the Annunciation, Mary herself was also said to *be* the garden. When, during the twelfth century, the popularity of Canticles exegeses and their focus on Mary grew, the

[168] Protoevangelum of James 11:1.
[169] B. E. DALEY, 'The 'Closed Garden' and 'Sealed Fountain': Song of Songs 4:12 in the Late Medieval Iconography of Mary', *Medieval Gardens*, ed. by E. B. MACDOUGALL, Dumbarton Oaks Colloquium on the History of Landscape (Washington D. C.: Dumbarton Oaks, 1986), p.258.
[170] *Ibid.*, p.263.

Image 9: Laon Cathedral Annunciation Window [171]



epithets *hortus conclusus* (closed garden) and *fons signatus* (fountain sealed), from Canticles 4:12, were applied to the Virgin, as representing her intact virginity after the Incarnation; her womb being a fertile 'garden' and a productive 'fountain' despite its remaining 'closed' and 'sealed' with virginity. Peter Chrysologus (circa 380 – 450), Bishop of Ravenna, says that the *hortus conclusus* (closed garden) and *fons signatus* (sealed fountain) of Canticles 4: 12 were

[171] Image from http://www.bridgemanart.com/

prefigurations of the garden built by Christ when he entered the Virgin's body at the Annunciation, as her father, son and spouse.[172] In the early twelfth century, Rupert of Deutz, who saw Canticles as a love song between Christ and Mary, said of the *hortus conclusus* passage: 'What, then, is meant by these words, but a proclamation of the virginity of her who conceives, of the integrity of her who gives birth?'[173] Thus the outdoor setting of Mo 31 also contributes to the potential for a sacred, Marian reading of the motet.

For a medieval audience, the melody of the tenor that underpins Mo 31 would have further re-enforced the Annunciation motif. It is taken from the versus from the Christmas Responsory chant *Descendit de caelis*, which celebrates the Annunciation:

> *Descendit de caelis missus ab arce patris introivit per aurem virginis in regionem nostrm indutus stolam purpuream et exivit per auream portam lux et decus universae fabricae mundi.*
>
> V. *Tanquam sponsus dominus procedens de thalamo suo.*
>
> (He descended from heaven, from the heights of the Father, he entered through the ear of the Virgin into our world, dressed in a purple robe, and he, the light and glory of the created world, went through the golden gate.
>
> V. Like a bridegroom, the Lord comes out of his bridal chamber.)

The Response describes the Annunciation, referring to the medieval theory that the Virgin conceived through her ear: like the creation of the world in Genesis, the Incarnation of Christ was caused by God's Word. The Holy Spirit entered Mary's body when she heard the Word of God – in this instance spoken through the Angel Gabriel – so according to medieval thought, she technically conceived through her ear. The versus also makes reference to the

[172] PETER CHRYSOLOGUS, *Sermo 1455*, cited and trans. in GAMBERO, ed., *Mary and the Fathers of the Church*, p.297.
[173] DALEY, 'The 'Closed Garden', p.264.

Annunciation. It is drawn from Vulgate Psalm 18:6: *In sole posuit tabernaculum suum et ipse tamquam sponsus procedens de thalamo suo exultavit ut gigans ad currendam viam suam*. (He hath set his tabernacle in the sun: and as a bridegroom coming out of his bridal chamber, hath rejoiced as a giant to run the way.) In the Old Testament, the tabernacle is the dwelling place of God's presence on earth, and so according to the Church, it prefigured Christ, who was the ultimate manifestation of God on earth. Therefore the Psalm's words 'He hath set his tabernacle in the sun' were read as a prophecy of the Incarnation. Mary's womb, as the site of the mystical marriage of God to humanity, was God's bridal chamber, so the image of the 'bridegroom coming out of the bridal chamber' prophesied Christ being born of Mary. And the phrase 'he hath rejoiced as a giant to run the way' is explained by Bernard of Clairvaux as a reference to God descending to the Virgin Mary. Bernard says: 'she found grace in the Lord's eyes… At once He set out from his holy place. He rejoiced like a giant to run his course… [He] came to the Virgin whom he loved, whom he had chosen for his own, whose beauty he ardently desired.[174] The motetus' words '*la rousee*' (the dew) uses a melody from the tenor line, and this melodic quotation functions as a musical underscoring of the sacred implications of the motetus' dewdrops.

Given the Annunciation-themed source of the TANQUAM tenor line and Annunciation-themed motetus, the triplum's apparently secular love song can be read as referring to the Virgin Mary rather than an earthly lady. The potential for this alternative meaning is especially notable in the triplum's line 15 image of praying to the beloved: *A mains jointes si la pri* (with hands joined as if in prayer). These words could be applicable to the Virgin, to whom it is, of course, suitable to address prayers, or to a highly esteemed

[174] BERNARD OF CLAIRVAUX, *Homilies in Praise of the Blessed Virgin Mary*, p.35.

earthly lady: as Bogin explains, men joined their hands in prayer before their superior feudal lords and ladies to pledge allegiance in feudal ceremonial rites.[175]

The latent presence of the Annunciation theme in Mo 31 is confirmed by four concordances of this motet in other manuscripts.[176] The Wolfenbüttel 2 manuscript presents another four-voice version of this piece that uses the same musical setting, but gives the motetus melody the following Latin Annunciation text:[177]

> *Tanquam suscipit*
> *Vellus pluviam*
> *Ita percipit*
> *Dum concipit*
> *Virgo propriam*
> *Domini gratiam.*
>
> (Just as a raincloud contains the rain, in the same way, the Virgin shelters the grace of the Lord when she conceived.)

[175] M. BOGIN, *The Women Troubadours* (New York: Paddington Press, 1976), p.21.
[176] This motet family is discussed in Huot, *Allegorical Play*, pp.180-88. The family is made up of a two-part conductus motet; a three-part Latin motet; a musically identical three-part bilingual motet; a four-part bilingual motet; and the four-part French motet that is Mo 31. Huot discusses the lyrics (but not the music) of the various versions of this motet family, with regard to how they offer 'a variety of perspectives on the figure of the male lover and on the joys and dangers of love' (p.181). Huot's observations on the different versions of this motet can be summarised as follows: In the two-part conductus motet, the motetus focuses on the Incarnation, celebrating the Virgin's womb as the bridal chamber where God consummates His marriage to His redeemed people, as is appropriate to the theme of the tenor. In the three-part Latin version, the newly added triplum sings about the Passion, presenting the Cross as an alternative locus for the bridegroom's consummation of his mystical marriage to the Church. In the three-part bilingual version, the triplum has the French lyric *Quant naist la flor en la pree*, (as is used for the motetus of Mo 31). Huot points out that this French triplum's 'allusion to the birth of flowers is a subtle doubling of the birth of Christ celebrated in the motetus, and the reference to dew echoes the moisture on Gideon's fleece…' (p.184). The four-part version of this motet in the La Clayette manuscript adds the antifeminist French quadruplum *Qui voudroit fame esprover*, (retained in Mo 31), creating a complex layering of voices that provide contrasting perspectives on love. This quadruplum can be read as warning against the deceptions of worldly love and women, and reminding the listener of the message of Christian salvation celebrated in the motetus and tenor. In this new context, the male character of the triplum might continue to function as an allegory for Christ, or may be read as secular man in danger of falling into the worldly snares of the quadruplum. Huot does not discuss a sacred interpretation of the Mo 31 four-part version of this motet, stating that 'with the absence the Latin text the spiritual element all but disappears from the motet, remaining only in the single word of the tenor and in the music itself, which still carries associations with the Latin double motet and with the source clausula', (p.187).
[177] Wolfenbüttel 1099 [W2], folio154, trans. by RLD.

And the Bamberg manuscript gives this motet with the same Latin motetus and a Latin triplum that begins *Tanquam agnus ductus*, about Christ as a lamb to the slaughter, perhaps indicating that the piece was used for when the Annunciation occurred within Lent.

Through this contrafaction, the melodies of Mo 31 provide unambiguous links to the Annunciation, confirming that subtle symbols such as the maiden sitting in a Springtime garden with dewdrops and sunbeams are indeed supposed to function as clues to an Annunciation reading of the motet. In the light of the Annunciation-themed concordances of the motet, the TANQUAM tenor's connection to Psalm 18:6, which prophesies the Annunciation, together with the references to dewdrops in Advent and Annunciation liturgies, the motetus' reference to dew is surely more than just a detail in the description of a Spring morning; it is also an allusion to the Annunciation, and is thus a key to an alternative, sacred reading of the motetus' apparently secular love song. When heard from this new perspective, it becomes apparent that the motetus is in fact loaded with elements suited to an Annunciation-based reading. Bearing in mind that both the tabernacle and the dew can function as symbols of Christ's Incarnation, the motetus' words 'dew sparkling in the sun' recalls the psalm's words 'he set his tabernacle in the sun'. This strengthens the link between the motetus' vernacular love lyric and the scriptural source of the tenor line's chant excerpt, and thus further highlights the potential for an Annunciation-based reading of the motetus. The appropriateness of the sun-filled, outdoor, Springtime setting also becomes apparent, as does the word *rejevenisement* (rejuvenating), in line 8, which can imply the new life of Christ and humankind at the Annunciation, as well as nature's new life in the Springtime. The motetus' lyrics were clearly selected with the source of the tenor line in mind, and when this is taken into account, the motetus, and even the other voices of the motet, take on the potential for a Marian, Annunciation-themed reading, and the song's elements of desire for an earthly

beauty are transformed into representations of God's desire that the Virgin Mary be mystically married to Him.

Like Mo 31, Mo 214 and Mo 224 also feature vernacular, apparently secular lyrics in their upper voices, combined with tenor lines that suggest a Marian, Annunciation theme. In both Mo 214 and 224, the melody of the tenor line's AUDI FILIA chant excerpt reminds the listener of the chant's scriptural source – the bridal Psalm 44 and its associations with God's desire for Mary at the Annunciation. (The chant is from Psalm 44:11-12, which reads: 'Hearken, O daughter, and consider, and incline your ear; forget also your own people, and your father's house; so shall the King greatly desire your beauty…'. This text was understood as representing Mary's mystical marriage to God, and was used in Annunciation and Assumption liturgies.) Meanwhile, the motetus uses the vernacular to implore a beloved lady to have mercy and save the protagonist. The composer enhances the element of desire in the tenor by juxtaposing it with the motetus' vernacular French lyrics in Mo 214 and Mo 224. (Lyrics and translation are given in Appendix 1-214 and 1-224.) Mo 224 motetus' use of the vernacular and lack of overtly religious language may suggest that the composer has appropriated the tenor's theme of holy desire for irreligious purposes, intending that a secular reinterpretation be imposed upon it. Or perhaps the tenor serves as an ironic reminder that the motetus need not suffer the uncertain pains of his unrequited earthly desire if he would instead focus his affections on Mary, who never turns her admirers away. Or both voices of the motet could be interpreted in a sacred vein. To the modern listener, it may seem unlikely that the motetus' lyric is a religious one, given that he is wracked with fear that his lady will reject him – surely he would be confident of guaranteed reciprocal love if the object of his affections is the Virgin Mary? However, given the cultural context in which these lyrics were

created, it is possible to interpret the motetus voice as singing about the Virgin, expressing uncertainty about the Virgin's willingness to intercede for him. Interpreting the motetus as a religious lyric, in which the singer questions whether Mary will satisfy his desire, provides an interesting insight into a feature of medieval French Marian theology that may seem surprising to those familiar with more recent Christian thought. Medieval theologians reflected on the idea that Mary did not have to say 'yes' to God's will at the Incarnation; a fully human creature of free will, she had a choice, and it was important to this tradition that she could have said 'no'. It was Mary's freely given assent to becoming His 'bride' at the Incarnation that made God's plan for humanity's redemption possible,[178] and thus the Virgin was offered particular gratitude for her positive response; medieval Mariolatry did not take her 'yes' for granted. Meditating on Mary's crucial decision at the Incarnation, Bernard of Clairvaux puts himself in the position of the whole of humankind and of God Himself, present at the Annunciation, awaiting the Virgin's reply with a nervous hopefulness, knowing that her consent is man's only hope of salvation. He implores Mary as follows:

> let us hear that joyous reply that we long for… The angel is waiting for your reply. We too are waiting for this merciful word, my lady, we who are miserable and weighed down under sentence of condemnation… If you consent we shall immediately be set free… Doleful Adam and his unhappy offSpring, exiled from Paradise, implore you, kind Virgin, to give this answer… your very own fathers beg it of you… For it the whole world is waiting, bowed down at your feet… on your answer depends the comfort of the afflicted, the redemption of captives, the deliverance of the damned; the salvation of all the sons of Adam, your whole race… earth and hell and heaven itself are waiting… The very King and Lord of all, he who has so desired your beauty, is waiting anxiously for your answer and assent.[179]

[178] C. HIRSH, ed., Medieval Lyric: Middle English Lyrics, Ballads and Carols (Malden, MA: Blackwell, 2005), pp.45-6; J. PELIKAN, Mary Through the Centuries: Her Place in the History of Culture (London: Yale University Press, 1996), p.131.
[179] BERNARD OF CLAIRVAUX, *Homilies in Praise of the Blessed Virgin Mary*, pp.53-4.

Bernard even expresses the importance of the Virgin's answer and the desperate state of humanity in a manner that seems to pressure and hurry her rather like an impatient lover speaking to his hesitant lady: 'Give your answer quickly, my Virgin… answer the angel quickly… Why do you delay? Why be afraid?... Oh, what if he should pass by because of your delay?'[180] Taking this medieval Marian tradition into account, the motetus lines of Mo 214 and 224 could indeed be interpreted as addressing the Virgin, despite their apparently secular natures.

The Marian, Annunciation-themed interpretation of Canticles, discussed above with relation to the outdoor setting of Mo 31, is particularly evident in Mo 282 and 330. In Mo 282 the motetus sings Canticles 6:10 and12 and the triplum sings Canticles 5:6-8 (see Appendix 1-282). These lyrics are underlaid with the tenor line ALMA REDEMPTORIS MATER, which is taken from a Marian antiphon that describes Gabriel's visit to the Virgin and humankind's desire for her:

> *Alma redemptoris mater, quae pervia caeli porta manes, et stella maris, succurre cadenti, surgere qui curat, populo, tu quae genuisti, natura mirante, tuum sanctum genitorem virgo prius ac posterius, Gabrielis ab ore sumens illud Ave, peccatorum miserere.*
>
> (Loving mother of the redeemer, gate of heaven and star of the sea, assist your people who have fallen yet strive to rise again.
> To the wonderment of nature you bore your Creator, yet remained a virgin after as before. You who received Gabriel's joyful greeting, have pity on us poor sinners.)

[180] *Ibid.*, p.54.

The use of this tenor line suggests that the Canticles lyrics are to be interpreted with the Annunciation in mind, so the wedding associations that are brought to the motet by the use of the Canticles text come to stand for the mystical marriage of Mary to God.

Mo 330 makes the Marian interpretation of the Mo 282 motetus' Canticles lyric even more evident. As well as using the same motetus line (with time values doubled) and the same ALMA REDEMPTORIS MATER tenor line as Mo 282, the triplum of Mo 330 is also overtly Marian, serving to highlight the motetus' Marian associations – particularly with its description of the Virgin as a 'flowering garden' – a reference to the motetus' text. See Appendices 1-282 and 1-330.

Some medieval texts exchange the allegorical 'closed garden' of Canticles for a guarded forest. Like the garden, the forest is both a common setting for secular lovers (such as Robin and Marion rendezvous), and suitable for religious symbolism. Mo 228's motetus sings a lyric about a protected forest (see Appendix 1-228). Huot suggests that taking into account the association of secular lovers with the forest, this song could represent a guardian (such as a father or lover) jealously protecting a girl's virginity.[181] But, as Huot points out, there are several factors that suggest an allegorical, sacred meaning for the piece could also be intended. Firstly, a shortened version of this lyric is cited in the religious text *Cantiques Salemon* (an Old French adaptation of Canticles 1-3) with reference to Canticles 2:3: 'As the apple tree among the trees of the wood, so is my beloved among the sons. I sat down under his shadow with great delight, and his fruit was sweet to my taste.' Secondly, Gautier de Coinci's thirteenth-century poem *Court de Paradis*, which describes a heavenly *carole* of

[181] HUOT, *Allegorical Play*, p.77.

saved souls, uses the first and final lines of the Mo 228 lyric as a refrain sung by the four Evangelists, so that admittance to the forest via devotion to love represents admittance to heaven via devotion to God. In Mo 228, the lyric motetus part is juxtaposed with the liturgical tenor line ET CONFITEBOR. This tenor is taken from an Alleluya for the Purification of the Virgin:

> *Alleluya. Adorabo ad templum sanctum tuum et confitebor nomini tui*.
>
> (Alleluya. I will worship at your sacred temple and praise your name.)

Given this Marian tenor line and the lyric's association with the sacred *Cantiques Salemon* and the *Court de Paradis*, it becomes possible to interpret Mo 228's guarded forest, Huot explains, as a reference to the *hortus conclusus* of Canticles, and thus the motet becomes an allegory for the Holy Spirit entering the Virgin's body at the Annunciation.[182]

The final two Annunciation-themed motets that I shall discuss here are Mo 315 and Mo 326. I have paired these two works because both of them use symbolic numerical patterning to highlight the presence of the Annunciation theme. Mo 315 (see Appendices 1-315 and 2-315) has the tenor line PORTAS, the identity of which was uncertain until 1969 when it was confirmed by Anderson in his article 'Newly Identified Tenor Chants in the Notre Dame Repertory'.[183] The PORTAS tenor is taken from the Gradual *Tollite portas*, which is used to celebrate the Feast of the Annunciation and on the First Sunday of Advent as part of the *Missa aurea* Golden Mass that also marks the Annunciation. It is used alongside

[182] *Ibid.*, p.78.
[183] G. A. ANDERSON, 'Newly Identified Clausula-Motets in the Las Huelgas Manuscript', *The Musical Quarterly*, 55/2 (1969), 228-45.

other chants and readings that celebrate Mary's role in the Incarnation of Christ.[184] The *Tollite portas* Gradual is taken from Vulgate Psalm 23:7-10:

> *Tollite portas principes vestras et elevamini portae aeternales et introibit rex gloriae. Quis est iste rex gloriae. Dominus fortis et potens Dominus potens in proelio. Tollite portas principes vestras et elevamini portae aeternales et introibit rex gloriae.*
>
> (Lift up your gates, O ye princes, and be ye lifted up, O eternal gates: and the King of Glory shall enter in. Who is this King of Glory? The Lord who is strong and mighty: the Lord mighty in battle. Lift up your gates, O ye princes, and be ye lifted up, O eternal gates: and the King of Glory shall enter in.)

This imagery of a closed gate being opened for an important guest occurs several times in the Old Testament, and was easily made pertinent by the Church to the Virgin Mary's role in the Incarnation and birth of Christ, when she became the 'gate' through which the divine connected with humanity. In a similar vein to Psalm 23's *Tollite* passage, Ezekiel chapter 44:2, reads: 'the gate shall be closed, it shall not be opened, and no man shall pass through it, since the Lord God of Israel has entered through it and it shall be closed for the Prince.' To the Christian interpreter, these 'gate' passages represent the Virgin Mary: her virginity made her a 'closed gate', (and also a 'garden shut up' and a 'sealed fountain', as in Canticles 4:12), and she was an 'open gate' when the King of Glory entered the world through the 'gate' of her body at the Incarnation and at the birth of Christ. Mary also functions as the 'gate' through which humanity can enter heaven. So paradoxically, she is a closed gate by means of her intact virginity, and an open gate in that she opens the route between earth and heaven. Both of these images are present in early Christian writings: Ambrose writes of the Ezekiel passage: 'Who is this gate, if not Mary? Is it not closed because she is a virgin? Mary is the gate through which Christ entered this world, when he

[184] Liturgies that include the *Tollite portas* also use the *Rorate Caeli* and *Audi Filia* chants, both of which represent the Virgin becoming mystically wedded to the Lord at the Annunciation.

was brought forth in the virginal birth and the manner of his birth did not break the seals of virginity.'[185] In his Sermon on the Annunciation, Saint Augustine says of these Old Testament 'gate' prophecies:

> What means this closed gate… except that Mary is to be ever inviolate?... And… that the Holy Spirit shall impregnate her, and that the Lord of Angels shall be born of her?... but that Mary is a Virgin before his birth, a Virgin in his birth, and a Virgin after his birth.[186]

The hymn *Ave Maris Stella* calls Mary the 'gate of heaven' in the context of her role at the Annunciation; by accepting Gabriel's greeting and conceiving Christ, she created a marriage bond between God and man, and thus opened the way to heaven for mankind:

> *Ave maris stella,*
> *Dei Mater alma,*
> *Atque semper Virgo,*
> *Felix coeli porta.*
>
> *Sumens illud Ave*
> *Gabrielis ore,*
> *Funda nos in pace,*
> *Mutans Hevae nomen.*
>
> (Hail, Star of the Sea, loving mother of God, and ever-Virgin, happy gate of Heaven.
> Receiving that 'Ave' from Gabriel's mouth, secure us in peace, changing Eve's name.)

The two upper voices of Mo 315 (see Appendices 1-315 and 2-315) trope the PORTAS tenor and its theme of Mary as theological gate. The upper voices sing the key-word 'portas' three times each, and they each exploit various ways in which Mary is a 'theological

[185] AMBROSE OF MILAN, *The Consecration of a Virgin and the Perpetual Virginity of Mary*, 8:52, cited in A. HOECK, and L. WATSON MANHARDT, *Come and See: Ezekiel, Hebrew, Revelation* (Steubenville, OH.: Emmaus Road Publishing, 2010), p.66.
[186] AUGUSTINE OF HIPPO, *De Annunt., Dom. iii*, [Sermon on the Annunciation], in AUGUSTINE OF HIPPO, *Selected Sermons of Saint Augustine*, ed. and trans. by Q. HOWE, (London: Gollancz, 1967).

gate': praising her for being Christ's 'gate to mankind' through her role at the Annunciation, saying that by accepting Gabriel's word she became the 'gate of pre-eminence, without corruption', and also recognising her as humanity's 'gate to heaven', calling her the 'gate of penance', and imploring her to lead her followers 'through the sanctuary gates.' The triplum is primarily concerned with Mary's role as Christ's gate to man, while the motetus concentrates on Mary's role as man's gate to the divine.

The lyrics are not the only means by which the upper voices trope the tenor – the motet's musical setting is also heavily influenced by the PORTAS chant excerpt. The structure of the tenor presents two interesting numerical patterns. Firstly, the numbers five and seven are significant. The tenor uses a seven-perfection chant excerpt that is repeated five times through the course of the motet, and the numbers five and seven also dominate the structure of the upper parts. The word *porta* (or *portas*) occurs seven times in the motet: once in the tenor, and three times in each of the upper parts, and the motetus consists of seven sets of seven-syllable lines (followed by one final ten-syllable line). The tenor's division into five repetitions provides the framework for the structure of the entire motet. The motet's main structural demarcation occurs after twenty-one perfections (bar 10), when the tenor and motetus voices cadence and rest together. This the only point in the piece when more than one voice rests, after which the piece effectively begins over again, as the motetus and triplum re-present one another's opening words and melodic motifs. (See Appendix 2-315, bars 10-11.) This important cadence followed by the return of the opening melodies of the motet marks perfections 21-2 as the most significant division point of the piece. This break occurs after three of the tenor's five repetitions are complete, giving the motet a ratio of 3:5. These numbers comprise the fifth and sixth factors of the Fibonacci Series, which is significant

because the second numerical pattern used in Mo 315 is the Fibonacci Series.[187] The opening numbers of the Fibonacci Series are: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34,… *ad infinitum*, and in Mo 315, significant musical events occur at perfections 1, 2, 3, 5, 8, 13, 21 and 34. At perfection 1 the triplum sings the motet's key-word *porta*; at perfection 2 the motetus sings *porta*; at perfection 3 all three voices are heard together for the first time; at perfection 5 the motetus takes its first rest, establishing its pattern of four-perfection phrases; the eighth perfection marks where the tenor line finishes its first chant excerpt and begins its second, establishing that we have heard all of its pitches and that it will consist of seven-perfection phrases; perfection 13 is marked by a rest in the motetus; perfection 21 is the most important cadence before the end of the piece, when the motetus and tenor cadence and rest together before the two upper voices re-start the motet by singing one another's motifs from the opening of the piece; and the final Fibonacci point is at perfection 34, marked by the reappearance of the word *portas* in both of the upper parts, heralding the end of the piece. So the Fibonacci Series numbers 1, 2, 3, 5, 8,13, 21 and 34 are all significant for the structure of Mo 315, and the use of the Fibonacci Series to position the seven occurrences of the words *porta*/*portas* means that the motet's musical structure, as well as the its lyrics, is underpinned by the tenor's *Tollite portas* theme of the Virgin Mary being the theological gate that joins humanity to the divine by means of her mystical marriage at the Annunciation.[188]

Mo 326 (see Appendices 1-326 and 2-326) binds together three Annunciation-themed voices. Its triplum offers praise to the Virgin, blessing her *sancta virginis* and the

[187] The Fibonacci Series is discussed in Appendix 4, alongside the related Golden Ratio.
[188] I have explored other aspects of Mo 315 to determine if what happens at the Fibonacci points of the motet still stand out as significant when other factors are considered. I have looked for unusual harmonies; particularly prominent entries; significant lyrics on especially high/low pitches or set to unusual rhythmic patterns or unusual/repeated melodic motifs. I am convinced, however, that the events most significant to the structure and meaning of this motet (and perhaps most prominent/audible) are the troping of the tenor word *portas* by the upper voices, and the point at which the tenor extract starts for the second time.

florida cordis humilitas (flowering humility of her heart), calling her the *mater Dei*; the one *qua processit nostre propaginis mira feconditas* (from which proceeded the miraculous fertility of our race); the *sacre spei vallata firmitas* (walled strength of our sacred hope); and the one *per quam Ade morbida sanatur posteritas* (through whom the sick descendants of Adam are healed.) The tenor line BENEDICTA also relates to Mary's role in bringing Christ to earth. It is taken from the hymn *Benedicta virgo dei genetrix*, which praises the Virgin for maintaining her virginity whilst bearing a child.[189] The motetus puts the Marian lyrics of the other two voices into a more distinctly Annunciation-themed context, serving to justify the triplum's sentiments and give them sound theological, orthodox support: the reason the Virgin merits such praise is because of her role at the Annunciation. The triplum can call her 'blessed', 'healer of Adam's descendants', and 'our sacred hope' because of the Annunciation miracle, which is explained by the motetus. The motetus refers specifically to the moment when Christ was conceived (in lines 1-4 and 14), and he also alludes to it in lines 9-12, when he sings: *Ardere cernitur, ardenti radio, rubet nec uritur, ignis incendio* (She is seen to blaze in a blazing ray, she glows, but is not burned in the burning of the fire.) This is a reference to the Old Testament story of the Burning Bush, from the book of Exodus, 3:1-21. The bush burned, and an angel spoke from it, instructing Moses to lead the Israelites from Egypt to Canaan, but the bush was not damaged by the fire. This story was understood by the Church as an Old Testament prefiguration of the Virgin Mary, who retained her undamaged virginity despite experiencing the holy 'fire' of conception, and who was sent by God to lead humanity from captivity (sin, and the Old Law) to freedom (Christ and the New Covenant).

[189] *Benedicta et venerabilis es, Virgo Maria: quae sine tactu pudoris inventa es Mater salvatoris.*
Virgo Dei Genitrix, quem totus non capit orbis, in tua se clausit viscera factus homo.
(Blessed and venerable art thou, O Virgin Mary, who, without spot, wast found the Mother of the Saviour.
Virgin Mother of God, He Whom the whole world containeth not, being made man, shut Himself in thy womb.)

The triplum has phrases of unpredictable, irregular lengths, which give the impression of a declamatory, impassioned, and spontaneous style of song. In contrast, the motetus voice sings in regular, repetitive isorhythms, reflecting its preference for sound theological reasoning and insistent statements of doctrinal fact. The motetus comprises one-hundred perfections – an orderly, deliberately planned number – divided (by rests) into groups of 16, 16, 8, 8, 8, 8, 8, 8, 8, 6 and 6. The motetus voice totals one-hundred and forty-four syllables, divided into twenty-four lines of six syllables each. The syllables are grouped (by sense, and usually by rests) into twelve sets of twelve syllables each. This structure is significant because the number twelve, and its square, one-hundred and forty-four, were, in the Middle Ages, especially prominent, sacred numbers, rich in theological symbolism, some of which relates directly to the Virgin Mary and the Annunciation. The number twelve is relevant throughout the Bible, representing the twelve sons of Jacob, twelve tribes of Israel, twelve apostles, and so on. The book of Revelation chapter 12:1-5 depicts a woman wearing a crown of twelve stars, who gives birth to a son. A dragon hopes to devour the son, but instead the son rules the nations:

> a woman with… a crown of twelve stars on her head… was about to give birth… [a] dragon stood in front of the woman… so that it might devour her child the moment he was born. She gave birth to a son… who "will rule all the nations with an iron scepter." And her child was snatched up to God…

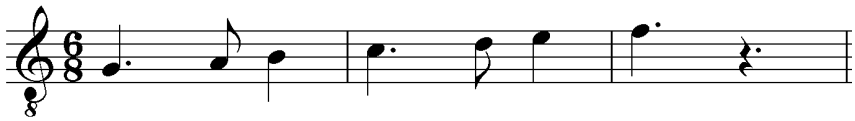
This woman has been taken to represent the Virgin Mary (herself a product of God's Old Testament people – the twelve tribes of Israel) giving birth to Christ, and her crown of twelve stars represent the twelve tribes of Israel, which, in turn, represent the totality of God's chosen, saved people; the inhabitants of heaven. (Revelation 7:3-8, and 14:1, 3-5 tell that there will be 144, 000 (12 x 12000) 'sealed with the Father's name' in heaven.) Furthermore,

the number twelve is relevant to the triplum's calling the Virgin 'walled strength of our sacred hope'. Again, in the book of Revelation, 21:12-14, the heavenly city is described as surrounded by a wall with twelve gates and twelve foundations. As 'type' of the Church – the whole body of God's people – Mary represents this heavenly city, so the prominent number twelve in this motet relates to the Virgin as being representative of God's chosen people and their place in heaven.

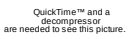
Mo 326 makes use of isorhythms and isomelodies in order to bind the three voices together, and is perhaps the most isorhythm- and isomelody-heavy motet in the Montpellier Codex. The first melodic theme (melody A below), first occurs in the triplum, bars 2-3, and is the Springboard for the most important theme of the piece (melody C, shown below). Because bars 2-3 introduce melody A by singing it to the word *Marie*, melody A and the related melody C are associated with the Virgin's name from the opening of the motet, and so her presence in the piece is strengthened by the repeated use of these melodic motifs. Mo 326 is built primarily from five inter-related isomelodies, as presented below. (I give their rhythms as they are in the melodies' first appearances – the rhythms change with later appearances of the pitch sequences.)

melody A:

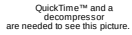
melody B:



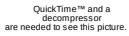
melody C:



melody D:



melody E:



These isomelodies are used throughout the motet as follows. Brackets indicate that the pitches have slight variation – usually different rhythmic settings – to their first appearances. Some of these melodies are divided across two phrases, and some overlap with one another, so that certain pitches belong to two different isomelodies at once. The exact number of times each isomelody is repeated is a slightly subjective matter, reliant on individual opinion about how much variation is needed before a group of notes ceases to represent – and sound like – another group of notes. The list below represents what I believe to be the most prominent and true uses of my five isomelodic pitch groups.

melody A: triplum bars 2-3, 22-3, (32-3), (42-3), (46-7); motetus bars 12-13, (19-21), (25-7), (45-7).

melody B: triplum bars 5-7, (30-2), 35-7, 45-7; motetus bars (14-16), (34-6).

melody C: triplum bars 8-9, (14-15), 18-19, (24-5), (28-9), (43-4), (44-5), (47-8); motetus bar (11) (20-1), 38-9.

melody D: triplum bars (17-18), (27-8); motetus bars 4-5, (7-8).

melody E: triplum bars (14-15), (29-30), motetus bars 9, (17), (21), (21-3), (31-3), (33-4), (37), (43).

Three particularly long sections of isomelodic repetition occur in this motet: the triplum's bars 1b-7 are echoed in the motetus' bars 11b-16; the triplum repeats the pitches of bars 29-37 for its bars 39-47; and the motetus' pitches from bar 43a – 48a are reproduced in the triplum's bars 45b-48a. Although, because of their significantly diverse rhythmic manifestations, the repetitions of these pitch groups do not immediately stand out, these are by far the most extensive examples of isomelodic and pitch-sequence repetition that I am aware of in the entire Montpellier Codex. Mo 326 also incorporates isorhythmic repetition, and melodies A and C, as given above in their original forms, use a particularly prominent rhythmic motif. Disregarding its pitches and focusing only on its rhythm, I will call this isorhythmic feature 'motif M'. This distinctive isorhythmic motif appears in the same form eleven times: in triplum bars 2-3, 14-15, 18-19, 22-3, 24-5, 28-9, 43-4, 44-5 and 47- 8, and motetus bars 12-13, 38-9; and twice with slight variation: triplum bars 8-9, and motetus bars 11-12. As discussed in Appendix 7a, motif M is used in circa forty-nine Mo motets, and appears in other Annunciation-themed motets in Mo 46, 51, 56, 65, 68, 72, and 285. Of these, Mo 51, 56, 65, 68 and 72 are discussed in Chapter 3.

These motets are not the only Montpellier Codex works that include a significant Annunciation theme. The Annunciation theme is present to some degree (either explicitly featured or significantly alluded to) in at least thirty-nine Montpellier Codex pieces (circa to 11.5% of the repertoire). (It must be borne in mind that this number will vary according to subjective opinion as to what constitutes an Annunciation or Assumption reference, and I do

not propose to have compiled a definitive list.) These thirty-nine motets are listed and discussed briefly in Appendix 8. Fifteen of these also refer to the Assumption, but the majority – twenty-four of the thirty-nine – do not include the Assumption. At face value, the Montpellier Codex, like most medieval manuscripts, lacks Annunciation-themed polyphony. But when listened to with the original context of the pieces in mind – the theology, liturgy, doctrine, art and literature of the culture that produced these works – it becomes apparent that the huge significance of the Annunciation theme to medieval Christianity is indeed reflected in these motets.

Fifteen Montpellier Codex motets that celebrate the mystical marriage of the Virgin Mary feature the Assumption as well as the Annunciation, thus incorporating both of the two main Marian mystical marriage-themed liturgical feasts. The fifteen Montpellier Codex motets that feature both of these feasts are listed in Appendix 8, and nine of these fifteen are Fascicle IV motets, which will be discussed in Chapter 3.[190] In addition to these nine Fascicle IV motets, Mo 285, 302, 304, 305, 308, and 343 also address both the Annunciation and the Assumption, and this chapter will now finish with discussion of Mo 285, 302 and 304.

Mo 285 (lyrics and translation given in Appendix 1-285) has the tenor line ALMA, which is taken from the Marian antiphon *Alma redemptoris mater* (cited in full previously in this chapter) that describes Gabriel's visit to the Virgin. The motetus part sings the whole text of the *Alma redemptoris* antiphon, while the triplum voice presents another Marian antiphon: the *Ave regina celorum*, which focuses on Mary's role as Queen of Heaven after the Assumption, and as humankind's intercessor with Christ. In Mo 304 (see Appendices 1-304

[190] For Fascicle IV motets that combine the mystical marriage themes of the Annunciation and the Assumption, see Chapter 3's analysis of Mo 52, 53, 55, 57, 59, 64, 69, 71, and 72.

and 2-304), the ALMA REDEMPTORIS tenor line is set beneath upper voices that are jointly Annunciation- and Assumption-themed. The composer has highlighted the most thematically significant vocabulary by setting the music so that certain words relating to the Annunciation and Assumption sound alone, including: *virgo* (bar 3), *Christum* (bar 8), *angeli* (bar 10), *ascendit* (bars 13-14), *mater* (bar 19), *assumpsit* (bar 28) and *virgo* (bars 32 and 36). Mo 302 (Appendices 1-302 and 2-302) is unusual in that it combines a Marian Latin triplum and secular French motetus with the secular French tenor line QUI PRANDROIT A SON CUER. Although in terms of their music the three lines are woven together, the heavily theological lyrics of the triplum contrast starkly with the words of the lower voices. The two upper voices share a prominent rhythmic motif, of triplets followed by a minim. This motif manifests itself in two melodic patterns: it appears thirteen times (in bars 1-2, 3, 6, 6-7, 8, 9-10, 10-11, 20-1, 22-3, 23, 23-4, 27-8 and 33-4) as stepwise descending triplets followed by a minim that rises a tone, and it appears ten times (in bars 1-2, 2, 4-5, 12, 12-13, 19-20, 24-5, 32, 33, and 34-5) as four stepwise descending pitches. The motif occurs eleven times in the triplum (six of these being at cadence points) and fourteen times in the motetus (likewise, six of which are at cadence points). In bars 20-24 of the triplum, the motif is even used to build a sequence, which is a relatively unusual compositional device in this repertory.

It is often the case in Montpellier Codex motets that musical material shared between the different voices of a motet, as are the motifs of Mo 302, tend to indicate that the voices also share textual subject matter or moral purpose. But in Mo 302, despite the voices' shared musical motifs, the upper voices have highly contrasting subject matter. The triplum comprises a theologically erudite description of the Virgin, brimming with Old Testament biblical and doctrinal epithets for her. In an elaborate preparation for its final sentence, in which the triplum asks Mary to intercede with her 'Son, the King of all Kings', her position as

chief saint and most powerful intercessor is verified: she is called *Maria de stirpe Davitica, advocatrix reorum pistica, stella, aurora gratissima, o lux eclipsim nesciens, vallis fecondissima, pia valva nulli pervia, fons hortorum, lucidis aquarum puteus,… sinceritatis lilium, rosa vitans contagium, cella sine macula… signum certum.*… (Mary of the line of David… patron of the condemned… star… most pleasing dawn… light which knows no eclipse…. most fertile valley… pious gate through which no-one entered… font of gardens… bright well of waters… lily of chastity, rose without contamination, chamber undefiled... hope…).[191]

Underneath this spectacular torrent of praise for the Virgin and the 'hope' that she brings, the motetus has a melancholy lyric, in which he mourns his foolishness in loving an unattainable earthly lady. (See Appendix 1-302.) Although the motetus' imitation of the triplum's rhythmic motif serves to unite the voices musically, the lyrics make it clear that the motetus is wasting his efforts and would be wise to love Mary instead. The earthly lady who is the unsympathetic recipient of the motetus' affections appears utterly worthless when juxtaposed with the triplum's heavenly Virgin.

As is the case of Mo 302, many Montpellier Codex motets employ the idea of the Virgin Mary being a figure against which lesser, worldly women may be compared, and this is even more the case in Assumption-themed motets (especially those that use the VERITATEM tenor line) than in Annunciation-themed motets. This character comparison is the subject matter for Chapters 4 and 5, so most discussion of Assumption-themed motets is reserved for these later chapters.

The Table given in Appendix 8 provides a list of the motets that I believe make

[191] I have retained Stakel's translation of 'certum signum' as 'hope' so as to be consistent with using the Stakel translations throughout the thesis, taken from TISCHLER, ed., *The Montpellier Codex*. A more literal translation would be 'certain sign'.

significant reference to the Annunciation and/or Assumption, and explains what this reference is in each motet. (Although I have calculated specific percentages, it must, of course, be borne in mind that the numbers I present here could be varied slightly, according to subjective opinion of what constitutes an Annunciation or an Assumption reference; I do not claim that Appendix 8 presents a definitive list of these motets.) By way of reference to the Annunciation and/or Assumption, the theme of the Virgin Mary's mystical marriage is present in at least fourteen percent of Montpellier Codex motets. As is listed in Appendix 8, forty-eight of the Codex's three-hundred and forty-three motets (14%) incorporate the Annunciation and/or Assumption themes, with the Annunciation being by far the most prominent. The crucial significance of Annunciation doctrine to medieval piety is evident in the numbers of Montpellier Codex motets that feature it: thirty-nine – 11.5% – of the Codex's three-hundred and forty-three motets include reference to the Annunciation. This is an especially remarkable figure when one remembers that a significantly smaller number of Montpellier Codex motets (twenty-four – 7%) feature the Assumption, despite the Assumption being a far more significant feast in terms of liturgical practice and ecclesiastical polyphony. However, in order to realise the presence of the Annunciation (far more so than the Assumption) theme, the listener will often need to be acquainted with some of the musical, linguistic, literary, numerical and mathematical symbolic codes employed by composers of the French High Middle Ages, which function as 'keys' to recognising hidden, sacred meaning in a work. As demonstrated by the analysis of motets in this chapter, these keys are often found in the liturgical, biblical and theological background of the motets' tenor lines, and the symbolic meaning of linguistic and musical motifs that were features of medieval sacred-secular cultural cross-over. Numerical patterns are also used to provide symbolically meaningful structure for the works so that significant musical or lyrical events

are highlighted by being positioned at mathematically significant points. Although ecclesiastical restrictions on music during Lent mean that little polyphonic music for the Annunciation appears in the regular medieval French liturgy for mass and Divine Office, the Feast of the Annunciation, which was so vital to the medieval Cult of the Virgin, is celebrated with polyphonic music in paraliturgical and secular works. The Annunciation theme features prominently in the non-liturgical creative output of a culture wherein the sacred – and especially the Marian – was so much integrated into the popular.

CHAPTER 3: FASCICLE IV: THE MARIAN FASCICLE

The Virgin Mary's Annunciation and Assumption feature most prominently in the fourth of the eight fascicles that comprise the Montpellier Codex. Fascicle IV contains twenty-two motets and seventeen of these (77%) incorporate the theme of the Annunciation, whereas the Annunciation appears in thirty-nine motets (only 11.5%) of the Codex overall. Similarly, the Codex contains twenty-four Assumption-themed motets, and nine of these belong to Fascicle IV, meaning that the Assumption appears in 41% of Fascicle IV motets compared to just 7% of the Codex as a whole. (See Appendix 8 for lists of these motets.) Despite the significance of the Virgin Mary having been hitherto overlooked by the vast majority of previous scholarship on these motets, which is overwhelmingly concerned with provenance,[192] Fascicle IV is in fact dominated by Marian topics – the Annunciation and Assumption in particular. Since Ludwig's passing observation over a century ago that the repertoire of Fascicle IV was 'perhaps all compositions in honour of Saint Mary',[193] almost no mention has been made of the Marian nature of these motets. The only exception to this is Michael Anderson's 2010

[192] Previous scholarship on Fascicle IV has been primarily concerned with provenance of the motets, and has debated whether some of the works may be from England, from a 'peripheral' school of composition, or from the Central French Notre Dame school. See: G. A. ANDERSON, 'Notre Dame Latin Double Motets ca.1215–1250', *Musica Disciplina*, 25 (1971), 35–92; E. APFEL, *Anlage und Struktur den Motetten im Codex Montpellier*, Annales Universitatis Saraviensis, Philosophiche Fakultät, 10 (Heidelberg: Carl Winter University Press, 1970); M. EVERIST, *Polyphonic Music in Thirteenth Century France: Aspects of Sources and Distribution* (New York: Garland, 1989); J. HANDSCHIN, 'The Summer Canon and its Background (II)', *Musica Disciplina*, 5 (1951), 65-113; F. LUDWIG, *Repertorium organorum recentioris et motetorum vetustissimi stili. I. Catalogue raisonné. 1. Handschriften in Quadratnotation*, ed. by L. A. DITTMER, 2 vols (New York: Niemayer, 1910); E. H. SANDERS, 'Peripheral Polyphony of the 13th Century', *Journal of the American Musicological Society*, 17/3 (1964), 261-87; H. TISCHLER, 'English Traits in the Early Thirteenth-Century Motet', *The Musical Quarterly*, (1944: 30, 4), 458-76. Many of the arguments for English or 'peripheral' provenance have been convincingly dismissed by Dolores Pesce in D. PESCE, 'A Revised View of the Thirteenth-Century Latin Double Motet', *Journal of the American Musicological Society*, 40/3 (1987), 405-42.

[193] F. LUDWIG, *Repertorium organorum recentioris et motetorum vetustissimi stili. I. Catalogue raisonn. 1. Handschriften in Quadratnotation*, ed. by L. A. DITTMER, 2 vols (New York: Niemayer, 1910), trans. and cited in L. SCHRADE, 'Unknown Motets in a Recovered Thirteenth-Century Manuscript', *Speculum*, 30/3 (1955), p.394.

analysis of Mo 55,[194] discussed below, which considers how the Marian nature of this work may be relevant to its musical setting. Despite the significant amount of scholarship that has been conducted on Fascicle IV (as summarised below), no-one has yet examined these motets with a mind to their unifying Marian content. Therefore, this chapter is dedicated to an investigation of how, as the central focus of the Fascicle IV motets, the figure of the Virgin Mary provides a key to understanding these compositions and how they came to be gathered together in Fascicle IV of the Montpellier Codex.

The fourth fascicle of the Montpellier Codex is uniquely interesting for my study because it is the only fascicle within the manuscript wherein all of the motets (barring Mo 60) are plainly Marian in nature. Fascicle IV comprises twenty-two motets (Mo 51 – Mo 72), all double motets with Latin lyrics in both upper voices. Every one of these motets contains specific reference to the Virgin Mary and all except one (Mo 60, a Saint Nicholas motet), have chiefly – most often exclusively – Marian themes, which primarily focus on the Feasts of the Annunciation and Assumption.

Two of the Fascicle IV motets are built on tenor lines that are transparently Marian (Mo 55 has the tenor AVE MARIA and the Mo 69 has AVE MARIS STELLA); five use tenor lines based on Psalm 44 (Mo 52, 57, 59, 64 and 71); and four use tenor lines that relate to Mary's Old Testament genealogy (Mo 62, 66, 67 and 72). The remaining eleven motets of the fascicle (Mo 51, 53, 54, 56, 58, 60, 61, 63, 65, 68 and 70) use other, miscellaneous tenor lines that do not fit with the themes of the previous three groups. In order to avoid repetition of tenor line information, I do not discuss the motets in the order that they appear in the manuscript, but instead divide them according to their tenor line relationships. I begin with

[194] M. ANDERSON, 'Enhancing the *Ave Maria* in the Ars Antiqua', *Plainsong and Medieval Music Society*, 19:1 (2010), 35-65.

the AVE MARIA and AVE MARIS STELLA motets; I then look at the Psalm 44-tenored motets; then motets using tenors connected with the Virgin's Old Testament genealogy; and finally, the remaining eleven motets of the fascicle. This final group is divided according to those motets that share a prominent melodic motif, and those that do not.

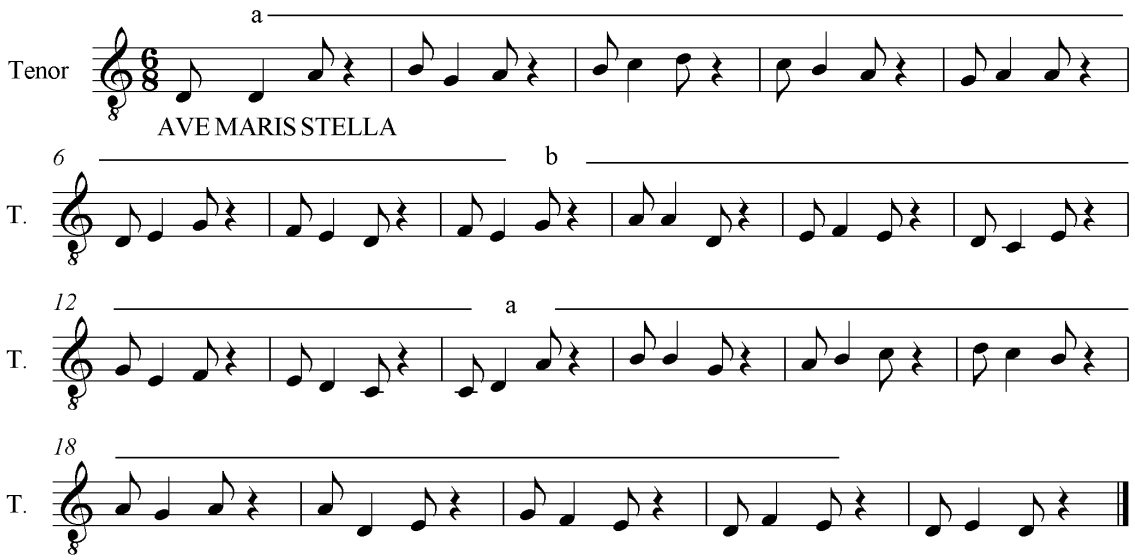
Fascicle IV motets with the tenor lines AVE MARIS STELLA and AVE MARIA (Mo 55 and 69)

Both Mo 55 and Mo 69 were briefly discussed in Chapter 2. Like many of the motets in Fascicle IV, Mo 55 uses the Annunciation theme as a Springboard for an intercessory prayer to the Virgin. In Mo 55 the motetus sings the whole of the medieval half of the *Ave Maria*, which references the Angel Gabriel's address to Mary in the Gospel of Luke Chapter 2. The motetus follows this with two lines of intercessory plea: *Natum dulcissimum pro nobis peccatoribus exora, beata Maria!* (Entreat your most sweet son on behalf of us sinners, O blessed Mary!) This foreshadows the second part of the *Ave Maria*, which was officially appended in the fifteenth century: *Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen*. (Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.) Mo 55's *Ave Maria* motetus is juxtaposed with the tenor line AVE MARIS STELLA, taken from the Marian hymn of the same name, which, like the motetus, speaks of Gabriel's *Ave* to Mary. The triplum is a fascinating alphabetised list of Marian epithets and intercessory prayer, each word beginning with successive letters of the alphabet (see Appendix 1-55).

In his 2010 PMMS article, Michael Anderson makes some useful observations about Mo 55 and the way in which it serves its Marian purpose.[195] I shall set out Anderson's

[195] *Ibid*. As noted in the introduction to this Chapter, aside from Ludwig's fleeting observation over a century ago that the repertoire of Fascicle IV was 'perhaps all compositions in honour of Saint Mary', this is in fact the only Mo scholarship

observations, and then continue the discussion with some new suggestions of my own. The tenor of Mo 55 is unusual in that it reproduces the entirety of its liturgical source melody. As Anderson explains, the tenor line of Mo 55 is sung through in its complete form once, and then partially repeated with a different rhythmic setting.[196] The plainchant extract comprises forty pitches. The repeated section uses pitches 2-23 of the forty, and has an extra b' as its fourth note and three cadential notes d-e-d added at its end. So overall, the tenor line has the structure 'a b a1', with the first 'a' section comprising notes 1-23, the 'b' section comprising notes 24-40, and 'a1' comprising a repetition of notes 2-23 with four added pitches. So the entire tenor melody functions as follows:



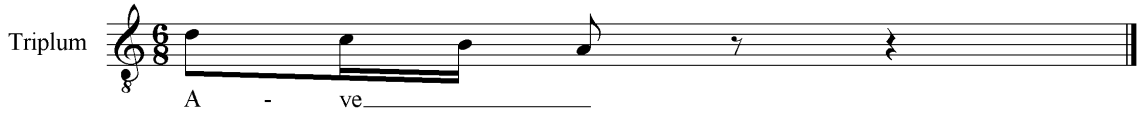
When the plainchant extract starts for the second time, the extra fourth note b' means that the melody is displaced and now has a different rhythmic setting to its first occurrence. The difference in the rhythmic setting means that the repetition is not immediately obvious,

that has paid attention to the significant Marian content of a Fascicle IV motet. F. LUDWIG, *Repertorium organorum recentioris et motetorum vetustissimi stili. I. Catalogue raisonné. 1. Handschriften in Quadratnotation*, ed. by L. A. DITTMER, 2 vols (New York: Niemayer, 1910), trans. and cited in L. SCHRADE, 'Unknown Motets in a Recovered Thirteenth-Century Manuscript', *Speculum*, 30/3 (1955), p.394.

[196] *Ibid*., p.61.

but is subtly woven into the motet. As Anderson notes, the structure of the tenor line serves to mark the division between the original, first half of the *Ave Maria*, and the additional supplicatory prayer that was to become officially appended to the *Ave Maria* in the fifteenth century.[197] The recitation of the entire plainchant melody has been fitted to coincide with the motetus' recitation of the first section of the *Ave Maria*, the *Amen* that follows bears the note d' that dovetails the end of the full plainchant extract with the start of the plainchant repetition, and the repeated section of plainchant is assigned to the motetus' remaining lyrics, which foreshadow the fifteenth-century second part of the *Ave Maria*. Through the positioning of the *Amen* with the end of the tenor's full recitation of the plainchant extract, the composer demonstrates that the form of the *Ave Maria* with which he was familiar officially ended at *fructus ventris tui*, but that he was also familiar with the practice of appending to the *Ave Maria* an intercessory prayer to the Virgin.[198]

In addition to Anderson's observations, the two upper voices of Mo 55 are also structured and interconnected by means of the melodic motif that first occurs on the word *Ave* at the opening of the triplum part:



This falling fourth motif appears at expanding intervals throughout the motet, at perfections 1, 4, 9, 17, 28 and 39. (The triplum takes the first, second, fourth and fifth appearance of the motif, and the motetus the third and sixth appearance.) This motif is first heard at the opening of the motet when it is set to the word *Ave*, bringing to mind Gabriel's words to Mary at the

[197] *Ibid.*, p.62.
[198] *Ibid.*, p.61.

Annunciation. It is therefore possible that the repetition of this motif might help the listener to keep the Annunciation in mind throughout the motet.

Not only does the repetition of this melodic motif serve to infuse both of the motet's upper voices with a musical symbol that might prompt the listener to recall the word *Ave*, signifying Gabriel's greeting to Mary at the Annunciation – it also forges links between this motet and other works that have not previously been acknowledged as relating to Mo 55. This motif, along with some other prominent features of Mo 55, connects the motet with Mo 43 and Mo 141 (see Appendices 1-43, 2-43, 1-141 and 2-141). The motetus parts of Mo 43, Mo 55 and Mo 141 have identical musical phrase lengths for the first twenty-three perfections: they both have five sets of four-perfection phrases, followed by an unexpectedly abrupt three-perfection phrase. The motets all have the same distinctive harmonic preferences, harmonising the tenor line with a perfect fifth above, except for when it has an a', in which case a perfect fourth harmonisation is preferred. Most noticeable is that the opening melody of the motetus voice in Mo 43 and Mo 141 (bearing the words *Salve virgo* and *Quant voi l'erbe*, respectively), is also present at the opening of Mo 55, now split between the two upper voices in bars 1-2. I have searched the Montpellier Codex for this octave-descent melodic motif, and have not found any other occurrences of it apart from in Mo 43, 55 and 141. Thus the presence of this melody would suggest that these three motets were created in close connection with one another.

Mo 43 uses the tenor line CUMQUE EVIGILASSET IACOB, which is an excerpt from a chant based on Genesis 28:16, part of the story of Jacob's Ladder. Jacob dreams of 'a ladder between earth and heaven with angels ascending and descending upon it,'[199] and God tells Jacob: 'All peoples on earth will be blessed through you and your offSpring.'[200] This

[199] Genesis 28:14.
[200] *Ibid.*

story was read by the Church as referring to Mary's being the connecting 'ladder' between man and God. Ladder imagery was easily applied to the Virgin: at the Annunciation her body became Christ's physical 'ladder' down to earth, and the power of her intercessions also made her man's spiritual 'ladder' back to God.[201] So when the medieval audience heard this motif in the context of the opening of Mo 55 on the word *Ave*, it may already have held associations with the Virgin becoming humanity's route to the divine, at the Annunciation. Or vica versa: if the audience knew Mo 55 and then heard Mo 43, the Annunciation theme of Mo 55 could have been echoed in the use of this borrowed melodic motif.

As demonstrated above, the first section of this ladder-like melody is used by the composer of Mo 55 as a structural motif, the repetitions of which could encourage the listener to recall the motet's opening word *Ave*, thus strengthening the presence of the Annunciation theme in the motet and helping to bind the upper voices of Mo 55 together both melodically and thematically. So, as Michael Anderson explains, through the structure of the tenor line the composer defines and highlights the scripture-based 'first half' of the *Ave Maria*, appending it with, yet demarcating it from, the additional supplicatory Marian prayer, revealing that musical works such as Mo 55 were significant in the development and dissemination of the *Ave Maria*.[202] And through the recurrence of the melodic motif that is first heard on the word *Ave*, the composer structures the motet in a way that highlights the Annunciation theme.

Mo 69 (see Appendices 1-69 and 2-69) is the only Montpellier Codex motet to use the *Ave Maria* as its tenor, and this tenor melody is taken from a version of the *Ave Maria* that was used for the Feast of the Annunciation.[203] The triplum tropes the chant, opening with the word *Ave* and closing with *Maria*, and by using the Annunciation-related phrases *dum latebat*

[201] See Chapter 1 for more detailed discussion on this Marian 'ladder' theme in Mo 43.
[202] ANDERSON, 'Enhancing the *Ave Maria*', p.51.
[203] LU 1318. http://www.lib.latrobe.edu.au/MMDB/MusicDBDB/single.php?FN=M5643&REPNO=\

deus in homine (when God lay hidden in man, lines 15-16), and *virgo carens carnali carie* (innocent of carnal corruption, lines 3-4). As is common amongst the motets of Fascicle IV, Mo 69 combines the themes of the Annunciation and the Assumption – the two events that celebrate the Virgin's mystical marriage to God. The triplum, which concentrates mainly on the Annunciation, also alludes to the Virgin's Assumption, describing the Virgin as *lux curie semper clarens* (light of the heavenly court), and the motetus sings primarily about the Virgin's Assumption (see Appendix 1-69). But the motetus also draws attention to the Annunciation theme, singing *gratie* underneath the triplum's word *Ave*, bringing to mind the prominent word *gratia* in the *Ave Maria* text, and Gabriel's words in Luke Chapter 2. And the motetus finishes with the Annunciation-reminiscent words *gratia Maria*.

Sanders notes that Mo 69 uses isoperiodicity; a close relationship of textual themes in all voices; and concluding melismas.[204] As will become evident throughout this chapter, Fascicle IV motets very commonly make use of these compositional techniques – often with a view to emphasising the role of the Virgin Mary within the work. This is indeed true in the case of this motet: for the first seventeen bars of the motet the cadences of the three voices are dovetailed so that there is a constant flow of sound and the variant Marian themes are woven together. The upper voices are arranged in isoperiodic eight-perfection patterns, so the composer achieves the phrase-overlap by adding two perfections onto the triplum's first phrase and two to the motetus' fourth phrase. So the first seventeen bars of Mo 69 are arranged as follows:

[204] SANDERS, 'Peripheral Polyphony', p. 271; E. H. SANDERS, 'The Medieval Motet', in *Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade,* ed. by W. ARLT (Bern: 1971), p.553; and SANDERS, *et al*, 'Motet, §I: Middle Ages'. These observations are brought together in PESCE, 'A Revised View', pp.19-22.

Table 2: Perfections in Mo 69

Triplum phrase	Perfections	Motetus phrase	Perfections
1	10	1	8
2	8	2	8
3	8	3	8
4	8	4	10

At bar 17 the upper voices cadence together, and this point marks the moment when the triplum ends his worshipful address to the Virgin to move into his narrative explanation of her role in salvation. In terms of Sander's 'close relationship of themes', these too are applied to a Marian function: the extra perfections in the triplum's opening are used to emphasise the opening word *Ave* – which is a key word for the motet's theme. The melodic motif of a falling fourth introduced with the word *Ave* comes to be prominent in the piece, but is heard first with lengthened notes, in order to manufacture the extra two perfections (see Appendix 2-69). This *Ave* melodic motif appears six times in the triplum, notably on the significant Marian words *Ave* (bar 1), *virgo* (bar 6), *flos* (bar 34) and a varied version is used for *flos florebat* (bars 26-7), which is the half-way point of the motet, where the tenor moves into its second rendering of its chant excerpt. Sander's 'concluding melismas' also highlight the Virgin and the Annunciation theme. Despite being primarily Assumption-themed, the motetus ends with a melisma on the words *gratia Maria*, recalling the vocabulary of Gabriel's greeting, while the triplum has a melisma on *Maria*. So the choice of tenor line, the vocabulary, the isoperiodic structure, the employment of melodic motifs and the use of melisma all serve to highlight the Virgin and her Annunciation, and to weave together the two themes – Annunciation and Assumption – of the Virgin's mystical marriage.

Fascicle IV motets with Psalm 44 tenor lines (Mo 52, 57, 59, 64 and 71)

Mo 52, 57, 64 and 71 use the tenor line (PROPTER) VERITATEM, which is drawn from a Gradual for the Feast of the Assumption of the Virgin:

> *Propter veritatem, et mansuetudinem, et justitiam: et deducet te mirabiliter dextera tua.*
>
> V. *Audi, filia, et vie, et inclina aurem tuam: quia concupivit rex speciam tuam.*
>
> (Because of truth and meekness and righteousness; and your right hand shall wondrously lead you.
>
> V. Hearken, O daughter, and consider, and incline your ear. So shall the King greatly desire your beauty.)

This Gradual celebrates that at the Assumption, when Christ 'desired' the Virgin Mary to be his bride and to reign alongside him as Queen of Heaven. In honour of this mystical marriage, the Gradual cites the bridal psalm *Eructavit cor meum*, Vulgate Psalm 44 verses 5b and 11-12a. (A full explanation of the medieval Marian interpretation of these verses is given in Appendix 5.)

> *Propter veritatem et mansuetudinem iustitiae et docebit te terribilia dextera tua… Audi filia et vide et inclina aurem tuam et obliviscere populi tui et domus patris tui, et concupiscet rex decorum tuum.*
>
> Because of truth and meekness and righteousness: and your right hand shall wondrously lead you… Hearken, O daughter, and consider, and incline your ear; forget also your own people and your father's house. So shall the King greatly desire your beauty.

So through its scriptural and liturgical background, the VERITATEM melody of the tenor line conveys the message of the Assumption, when the Virgin was mystically married to God.

Motets with the VERITATEM tenor line often feature the obvious theme – the Assumption – in their upper voices. But the tenor's mystical marriage associations mean that it was also a popular choice for Annunciation-themed motets – the Annunciation being the other manifestation of the Virgin becoming God's bride.

In the case of Mo 52, (given in Appendices 1-52 and 2-52), the Annunciation and Assumption themes are combined over the tenor: the motetus plays on the VERITATEM tenor by singing the words *veritate,* and – more subtly – *audi* – a word that appears in the tenor's chant source but not the tenor itself. The triplum begins by singing the words *O Maria!* signifying that the piece addresses the Virgin. The motetus focuses on the significance of Mary's role at the Annunciation, referring to her pregnancy and calling her *mater simul et puella* (mother and maiden), *vas mundicie* (vessel of purity), and *templum nostri redemptoris* (temple of our redeemer), while the triplum puts more emphasis on the image of Mary as Queen of Heaven after her Assumption, singing: *sola iubes in arce celica… sola sedes in throno glorie* (you alone command in the heavenly court… you alone sit on the throne of glory). The triplum also calls Mary *plena gratie* (full of grace), which recalls Gabriel's salutation to Mary at the Annunciation.

These two themes of the Annunciation and Assumption, reflecting the two aspects of Mary's mystical marriage to the divine, demonstrate that Mary was worthy of God choosing her as His bride and thus that she holds an especially close position to Him. Therefore they are both commonly used as Springboards for the idea that Mary can be approached to pray and intercede with God on behalf of mankind. It is usual for intercessory prayers to the Virgin to begin with a list of praises to her and a description of her role in the theology of Salvation, demonstrating the reason why she has particular favour with God and is thus such an effective

medium for intercessory prayer. So Mo 52 celebrates the Annunciation and Assumption, and uses these themes as a basis from which to pray to the Virgin; the three voices of Mo 52 are woven together by the Marian mystical marriage theme transmitted in the tenor line and in both upper parts, and by the list of Marian epithets that each voice sings and uses as a prelude to praying for Marian intercession.

The second VERITATEM tenor line of Fascicle IV is in Mo 57. This motet holds the immoral behaviour of corrupted clergy up to the perfections of the Virgin, by means of its lyrics and its musical setting. The reader is referred to Chapter 4, where Mo 57 is analysed.

Mo 64 is another VERITATEM motet that uses the tenor line's Assumption theme in its upper voices, and like Mo 57, is discussed at length in Chapter 4, in conjunction with Mo 169, with which it shares its musical setting and Assumption motif.

The final motet of Fascicle IV's to use the VERITATEM tenor is Mo 71. The triplum of Mo 71 acknowledges the tenor's Assumption motif by opening with an address to the Virgin as *celi regina* (Queen of Heaven). But in fact, Mo 71's upper voices are for the main part, Annunciation, rather than Assumption-themed. (See Appendix 1-71.) The triplum's fourth line calls the Virgin *parere trina*, presenting Mary as a 'triple parent'. Stakel suggests that this unusual turn of phrase refers to Mary giving birth to Christ, through the Word of God, by the breath of the Spirit.[205] However, this phrase could perhaps be better interpreted as indicating that in giving birth to Jesus, Mary became the parent of all three members of the Holy Trinity; giving birth to Christ, she was also bringing God the Father and the Holy Spirit

[205] H. TISCHLER, ed., *The Montpellier Codex*, 4 vols, vol. 4 ed. and trans. by S. Stakel and J.C. Relihan, Recent Researches in the Music of the Middle Ages and Early Renaissance, 2-8 (Madison, Wisconsin: A.R. Editions, 1978-85), III, p.29.

into the world. While the motetus is made up entirely of Marian praise, the triplum is divided thematically into two parts: the first two-thirds of the triplum offer worship and a narrative of Mary's story, and the final third (from line 6) is an intercessory prayer to the Virgin. (See Appendices 1-71 and 2-71.)

Because the upper voices' usually isoperiodic phrase lengths are offset at the start of the piece by one-off longer and shorter phrase lengths in the triplum and motetus respectively, (as demonstrated in the table below), the phrases of the upper voices overlap, dovetailing into one another.

Table 3: Phrase Lengths in Mo 71
('+1' is given to indicate a perfection of silence following a phrase.)

Triplum phrase	Length in perfections	Motetus phrase	Length in perfections
1	7 + 1	1	5 + 1
2	9 + 1	2	7 + 1
3	7 + 1	3	7 + 1
4	7 + 1	4	7 + 1
5	7 + 1	5	7 + 1
6	7 + 1	6	7 + 1
7	13 + 1	7	7 + 1
		8	9 + 1

Hence their lyrics run into one another, and the two parts comment on one another, sometimes sounding like continuous, interchangeable streams of melody that are so deeply interconnected in theme, lyric and melody, that the listener may not easily be able to distinguish which voice is singing which lyric. For example, in bar 4, the triplum's phrase *Benigna celi regina* (benevolent Queen of Heaven) is dovetailed into the motetus' words *pre ceteris* (above all others), so that the motetus' lyrics could be heard as commenting on the Virgin's position as Queen, instead of – or as well as – its true context of commenting on

Mary's humble and pious nature. Bar 9 provides an example of the upper voices dovetailing and leading into one another melodically, so that they can sound as one continuous line: in bar 9a, (perfection 17), the triplum ends its second phrase with the word *domina*, ending with the note c'. This is immediately followed in bar 9b, perfection 18, with the motetus singing the note d', leading into the words *plena mundicia* (full of purity). The two parts dovetail into one another, with a step-wise change of pitch, so that it may sound as if one voice is continuing to describe the *domina* as *plena mundicia*. The upper voices of Mo 71 are further woven together by their use of isomelodic phrases that are passed between the voices, (with some minimal variation) so that the parts echo one another musically as well as thematically. The triplum's first-phrase melody is echoed in the motetus' second phrase melody (as marked in Musical Example 71). Likewise, the motetus' first melodic phrase reappears in the triplum's second phrase. So Mo 71 combines, musically as well as lyrically, the Annunciation and the Assumption – the two main Christian celebrations of the Virgin Mary's mystical marriage – over a tenor line that has complex links with both.

Mo 59 also uses a Psalm 44 tenor line, but not the VERITATEM tenor of the four motets discussed above. Mo 59 use the PRO PATRIBUS tenor, which is drawn from a Gradual for the Feast of Saint Peter and Saint Paul:

> *Constitues eos principes super omnem terram: memores erunt nominis tui, Domine.*
>
> V. *Pro patribus tuis nati sunt tibi filii: propterea populi confitebuntur tibi.*
>
> You shall make them princes over all the earth: they shall remember Your name, O Lord.
>
> V. Instead of your fathers, sons are born to you: therefore shall the people praise you.

This quotes Psalm 44:17-18. Although this is not part of a Marian liturgy, the verses easily have Marian interpretation applied to them: verse 17a, 'instead of your fathers, sons are born to you', can be understood as referring to Mary as being the end of the old religion of her fathers, and the starting point of the new covenant and new generation, founded on Christ. Verse 17b: 'you shall make princes over all the earth', maintains this theme, indicating that Mary's offSpring – Christ and his 'new generation' (the Church) – will come to reign and supersede the authority and power of their Jewish patriarchal ancestors.[206] Verse 18: 'I will make your name to be remembered in all generations: therefore shall the people praise you for ever and ever', can be read as God's promise to Mary that she will be blessed by Himself and praised by future generations as the bearer of Christ. Mary's words in the Magnificat 'all generations shall call me blessed...' echo the Psalm. Hence the PRO PATRIBUS tenor alludes to the Annunciation and the Birth of Christ, and is thus suitable for the Marian theme of Mo 59. (The Marian associations of this tenor line and its Psalm 44 verses are also discussed more fully in Appendix 5.)

In Mo 59, (for lyrics and translation see Appendix 1-59), the triplum tropes on the tenor's Annunciation associations, calling Mary the *vas mundicie… mater gracie* (vessel of purity… mother of grace), and these Annunciation-related phrases are used as a Springboard from which the triplum launches into a list of prayers addressed to the Virgin. The motetus focuses on the Assumption aspect of the tenor's mystical marriage associations, depicting the citizens of heaven rejoicing at the Virgin's coronation. The motetus also remembers the Annunciation, calling Mary *matris regie* (mother of the King). In the triplum, the Annunciation is presented as a justification for petitioning the Virgin; singing of this event

[206] S. HUOT, *Allegorical Play in the Old French Motet: The Sacred and Profane in Thirteenth-Century Polyphony* (Stanford: Stanford University Press, 1997), p.35.

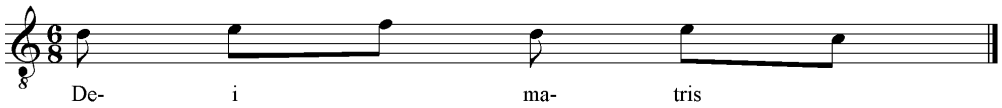
reminds the listener of the privileged place that Mary holds with God, and reinforces that prayers to her can yield powerful results. So the three voices of Mo 59 are intertwined by their shared presentation of Mary as the spouse of God: as mother of His child at the Annunciation, and as bride of Christ the King, at the Assumption.

The three voices are also united through their musical structures and melodies. The phrases of the upper two voices are shown in Table 4, below. The voices cadence and rest together at perfections 8, 18, 22, 28, 32 and 52. The tenor divides the motet into two halves that share an almost identical harmonic progression. The tenor excerpt lasts for half the piece (perfections 1-22), and is repeated with slight variation in perfections 23-44.

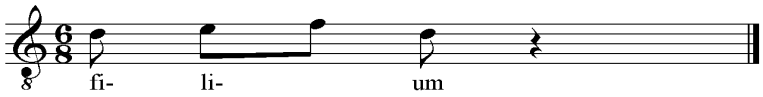
Table 4: Phrase Lengths in Mo 59

Triplum Musical Phrase	Perfections	Running total of Perfections	Motetus Musical Phrase	Perfections	Running total of Perfections
1	8	8	1	8	8
2	10	18	2	4	12
3	4	22	3	6	18
4	4	26	4	4	22
5	2	28	5	6	28
6	4	32	6	4	32
7	6	38	7	12	52
8	6	44			
9	8	52			

The upper voices are further tied together by the use of a shared melodic motif for the words that most clearly reference Mary being Christ's mother. In bar 7 the motetus calls Mary *Dei mater*, with the melody:



And in bar 8, the triplum describes Christ as her *Filium*, echoing the bar 7 motetus' melody:[207]



So Marian themes play a significant part in the interconnection of the lyrics, melodies and structure of Mo 59's three voices. The PRO PATRIBUS tenor line suggests the Annunciation, and the two upper voices represent different aspects (the Annunciation and Assumption) of the Marian mystical marriage tradition.

[207] Although this is the only repeated melodic pattern that is immediately relevant to my Marian-themed analysis of Mo 59, it is interesting to note the existence of five other melodic fragments that are repeated within the piece as follows: 1) the stepwise rising fourth in the triplum's bar 1 occurs again transposed to the minor in bar 16, and in the final bar. This is prominent due to its placing at the opening and closing of the motet; 2) the stepwise rising third two semiquavers and quaver e'-f'-g' at the end of the triplum's bars 1 and 8, and also the motetus' bars 3, 10, 19 and 21; 3) the rising third with repeated final note a'-b'-c'c' in the motetus' bars 4 and 9 is arguably a repeated melodic motif; 4) the stepwise falling third two semiquavers and quaver in the motetus' bars 1, 5, 8, 15, 16, 17, 18, 21 and 22 also occurs in the triplum's bars 2, 7, 15; 5) there is a notable sequence in the triplum's bars 13-14. Although the contexts, positioning, function, and lyrics (usually fragments of relatively unimportant words) of these melodic fragments mean that they do not seem to have a bearing on my consideration of the Marian content of this motet, they should nevertheless be acknowledged as fundamental to the motet's melodic structure (especially in terms of the frequently occurring second and fourth of these five motifs), and significant to an understanding of how the upper voices are musically woven together.

Fascicle IV motets with tenor lines related to the Virgin Mary's Old Testament Genealogy (Mo 62, 66, 67 and 72)

Mo 62 is given in Appendices 1-62 and 2-62. The tenor of Mo 62 is EX SEMINE, which is taken from an Alleluya for the Nativity of the Virgin:

> *Alleluya. Nativitas gloriose virginis Marie ex semine Abrahe, orta de tribu Iuda, clara ex stirpe David.*
>
> (Alleluya. The Nativity of the glorious Virgin Mary, descended from the seed of Abraham, from the tribe of Judah, of the illustrious line of David.)

The text of this chant relates to several Old Testament passages that have been interpreted as having Marian meaning, in particular, Isaiah 11:1-2 – Isaiah's Stem of Jesse prophecy, wherein the Messiah is prophesied to be a descendant of the royal Old Testament line of Jesse, including Abraham and David, and others. As discussed at length in Chapter 1, this was believed to prophesy Christ being born of Mary, who herself was descended from the royal Old Testament patriarchs. The chant works to confirm that Mary was indeed descended from the prophesied line – from the tribe of Judah, from Abraham, David, *et al* – and hence that she was part of the prophesied ancestry of the Messiah, and that her son must therefore be the awaited Christ. So the EX SEMINE tenor line bears witness to Mary's genealogical position as the mother of Christ, and to her being an indispensable character in the fulfilment of Old Testament messianic prophecies.

Mo 62 (see Appendices 1-62 and 2-62), is texted version of a clausula by Perotin, which has been assigned lyrics that trope the Marian aspects of the tenor line's liturgical chant excerpt. The two upper voices present several metaphors for the Virgin's childbirth and

ancestry, and use a notable selection of vocabulary that is inspired by the chant source. They are also concerned with Mary's virginity: the triplum describes her virginal reproduction as *petra fluit melle* (honey flowing from a rock) – the honey representing the sweetness of Christ and salvation, and the rock representing intact virginity and an unfertilised womb, thus bringing to mind the Annunciation – and the motetus refers to *natale novum* (novel childbirth).

The word *semine* is emphasised by the musical setting. This word opens the motet with an eight-perfection melisma; it ends the motet; and it produces an unexpected change of the motet's regular pulse. The piece is consistently arranged into groups of eight perfections, which always conclude with a rest in all three voices. This pattern occurs six times. But the final phrase of the motet consists of ten perfections – the word '*semine*' being sung through the expected end-point of the motet, and on into the two extra perfections that occur at the end of the final phrase, so that it stands out.

Playing ironically on the motet's *ex semine* theme, the upper parts end the piece by observing that Mary conceived *sine semine*. That the triplum sings of the Virgin 'giving birth to the Word, without seed' (*parit flos puelle, verbum sine semine*), brings to mind the Annunciation; the term *verbum* recalls the medieval idea that like the creation of the world in Genesis, the incarnation of Christ was enacted by God's creative Word, now spoken through the Angel Gabriel at the Annunciation.[208]

Mo 66 uses the tenor line EIUS, which, like Mo 62's EX SEMINE tenor, is associated with Isaiah 11:1-2 and Mary's Old Testament genealogy. This EIUS tenor (part of

[208] The 'Word' is a translation of the Greek word *logos* that was used by John to indicate Jesus' divinity. The specific word *logos* combines the Old Testament idea that God performed the act of Creation by speaking ('And God said "Let there be light" '), with the idea present in several strands of Greek thought, that the *Logos* was the active spirit that animates the Universe.

the FLOS FILIUS EIUS which featured extensively in Chapter 1), is drawn from a Responsory chant used variously for the feast of the Annunciation of the Blessed Virgin (25th March), her Assumption (15th August) and her Nativity (8th September). The Response is based on Isaiah 11:1-2; Isaiah's Stem of Jesse prophecy, and the Versus – from where the EIUS melisma is taken – explains the passage according to the Mariological reading applied to it by the Church, which makes Mary the 'branch' that grows from the Old Testament forefathers, and Christ the 'flower' that grows from the branch:

> *Styrps Iesse virgam produxit virgaque florem. Et super hunc florem requiescit spiritus almus.*
>
> V. *Virgo dei genitrix virga est flos filius eius.*
>
> The stem of Jesse produced a branch: and the branch a flower. And upon this flower the bountiful Spirit of God came to rest.
>
> V. The Virgin mother of God is the branch, the flower is her son.

The triplum relates to the tenor line's birth of Christ theme by recalling the Annunciation with the words *plena gratia*, which echo Gabriel's words to Mary at the Incarnation of Christ in Luke Chapter 2. The motetus tropes the tenor by celebrating that Mary is *vernans prosapia* (burgeoning with royal offSpring) and also references the Annunciation by reminding us that Mary is *mater maris nesciens* (a mother innocent of man).

The first half of the motet establishes that Mary has favour with God and is therefore an especially powerful intercessor. This paves the way for the second half of the motet, in which the Virgin is presented with pleas that she will ask her son to help the singer into heaven and that she will cleanse the heretics. Both upper voices make this switch from praise to prayer close to the half-way point of the motet, where the tenor line finishes its excerpt and begins it over again, so that the second – prayerful – half of the motet is underlaid with an

echo of the first half, and thus the tenor provides a musical reminder of what the first half established: that Mary is God's chosen mother and bride, and therefore has the power to aid man to salvation. The tenor repetition serves to mark off this half-way-point theme change, and to tie the two themes together musically by sounding the same melody underneath each of them. The triplum and motetus phrase lengths are as set out in Table 5:

Table 5: Phrase Lengths in Mo 66

Triplum phrase	Perfections	Motetus phrase	Perfections
1	5	1	4
2	4	2	4
3	4	3	4
4	5	4	5
5	4	5	4
6	3	6	3
7	5	7	5
8	2	8	3
9	6	9	5
10	7	10	8

Like Mo 66, Mo 67 uses the Isaiah 11 tenor EIUS, taken from liturgies for the Virgin's Annunciation, Assumption and Nativity feasts. More so than was the case in Mo 66, the upper parts of Mo 67 elaborate on the Isaiah stem of Jesse prophecy and its fulfilment in Mary. The upper-voice lyrics – especially the motetus – quote the tenor source directly. (See Appendix 1-67.) Again, like Mo 66, Mo 67 changes perspective at its half-way point. The twenty-fifth perfection in a total of fifty perfections is punctuated by a change in the phrase-length and syllable-count patterns, and a change in the perspective of the lyrics. For the first twenty-four perfections/seven lines/forty-one syllables of the piece, both upper parts set out the main theme of the motet, explaining the tenor's Isaiah prophecy and how Mary has fulfilled it. In

this first half of the lyric, both voices use groups of three and four perfections, and five and seven syllables. In perfection twenty-five, the upper voices both have a single exclamation *O*, followed by a rest, followed by a two-line emotional response to the prophecy's fulfilment, with its perfections arranged in groups of (1+3) and (1+4), and using six and eight syllables. The motet then goes back to its original theme of explaining the theology, its perfections return to being organised in groups of 3 and 4, and its syllables to groups of 7 and 5. So the motet is structured as demonstrated in Table 6, below.

Different sections of the upper voices are woven together by their shared motifs. For example, the falling motif from the triplum's bars 1-2 appears again in bars 3-4 of the triplum and bars 8-9 of the motetus: the two places where the upper voices confirm that they are singing about the Virgin Mary, naming the *virgo* for the first time here as object of their song and highlighting this by their use of the motet's opening melodic theme. Thus the Virgin Mary is the key to the musical setting and structure of Mo 67, as well as to its lyrics.

Table 6: Syllables and Perfections in Mo 67

Triplum Line	Perfections	Syllables	Motetus Line	Perfections	Syllables
1	4	7	1	4	7
2	3	5	2	3	5
3	4	7	3	4	7
4	3	5	4	3	5
5	3	5	5	3	5
6	4	7	6	4	7
7	3	5	7	3	5
8	1 +3	1 +5	8	1 +3	1 +5
9	1 +4	1 +7	9	1 +4	1 +7
10	3	5	10	3	5
11	3	5	1	3	5

			1		
12	4	7	12	4	7
13	4	7	13	4	7
14	3	5	14	3	5

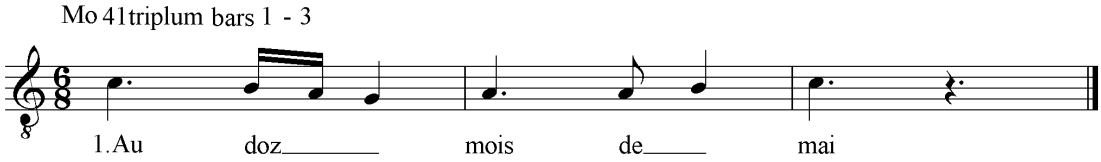
The final motet of Fascicle IV, Mo 72, also employs the FLOS FILIUS tenor line, which comes from the same source as the EIUS tenor line of Mo 66 and 67, and which also relates to the EX SEMINE tenor of Mo 62. (See Appendices 1-72 and 2-72.) Mo 72 is distinctly Marian in terms of both its lyrics and its musical treatment, and therefore works well as a conclusion to this Marian fascicle. The triplum part offers praise to the Virgin, listing her various merits and epithets, and outlining her various roles in the salvation of humankind. While the triplum part works thus to justify how and why the Virgin is so worthy of praise and holds such a privileged audience with God, the motetus, voicing the *Salve regina*, provides an intercessory prayer to the Virgin. Mo 72's motetus part is missing from bar 44 to the end (bar 66). Because the extant lyrics of the motetus comprise the Marian antiphon *Salve regina*, so the missing lyrics can be easily reconstructed,[209] but the melody remains a mystery.

Mo 72 also makes use of a melodic motif that I have labelled motif M. Motif M is present in bars 3-4, 16, 20, 23, 28, 31, 33-34 and 37. It is the shortest phrase of the piece, and in its form at bars 33-34 it stands alone, surrounded by rests on either side, so that it is especially audible. Motif M appears in forty-nine motets across the Codex, including Fascicle

[209] The *Salve regina* should conclude: *oculos ad nos converte. Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium* ostende. *O clemens, O pia, O dulcis Virgo Maria*. (Thine eyes of mercy toward us; and after this our exile, show unto us the blessed fruit of thy womb, Jesus. O clement, O lo

IV motets Mo 51, 56, 65 and 68, discussed later in this chapter.[210] Below is motif M as it appears in Mo 41 (where it is given in a particularly clear form):

Motif M:



As far as I am aware, apart from a mention by Callahan, its existence as a significant melodic unit has not yet been acknowledged.[211]

Fascicle IV motets with miscellaneous tenor lines (Mo 51, 53, 54, 56, 58, 60, 61, 63, 65, 68 and 70)

The final section of this chapter gathers together the eleven Fascicle IV motets whose tenor lines are all unique within the fascicle. Fascicle IV opens with Mo 51, which is atypical of the fascicle's motets in that only one of its voices is predominantly Marian. While the triplum sings of Mary's virginal conception, painless labour and great worth, the motetus rails at people who misinterpret and corrupt the faith by preoccupying themselves with the letter, rather than the spirit of the law. In a similar fashion to Mo 57, (discussed near the start of this chapter and more extensively in Chapter 4), Mo 51 holds the immoral behaviour of corrupted

[210] For more information on Motif M and its use in Mo, see Appendix 7a.
[211] As discussed in more detail in Appendix 7a, Callahan suggests that this motif may have held *pastourelle* associations and been used in Mo 41 and 75 to evoke a *pastourelle* theme. However, Callahan does not seem to be aware that this motif also appears in other non-*pastourelle* motets. Therefore he seems to overstate the significance of the *pastourelle* to this motif. C. CALLAHAN, 'Tracking Robin, Marion and the Virgin Mary: Musical/Textual Interlace in the *Pastourelle* Motet', in *Chançon legiere a chanter: essays in Old French literature in honor of Samuel N. Rosenberg*, ed. by K. FRESCO and W. PFEFFER (Birmingham, AL: Sumner, 2007), pp.300-302.

clergy up to the perfections of the Virgin Mary. The juxtaposition of the voices means that the hypocritical, corrupt Christians featured in the motetus' lyrics are compared with the Virgin Mary, whom the triplum praises as being *sola* (alone) and *parem non habuit* (without equal) in her uncontaminated state.

These extremes – the motetus' *natio nephandi generis* (nation of wicked people, line 1), and the triplum's Virgin Mary, who redeems the fallen race – are compared to one another by means of their sharing structural, harmonic and melodic features, so that for the listener, the corrupted sinners and the Virgin are evoked simultaneously by both the music and the lyrics of Mo 51. The motet is divided into three near-equal sections: the voices all cadence together after forty-two perfections, after eighty-five perfections, and at the end of the piece (so it is split into groups, of forty-two, forty-three and forty-two perfections). This is an isoperiodic piece, in that the upper two voices are built from recurring identical phrase lengths, which are set so as to avoid cadencing simultaneously, the triplum beginning with a longer, ten-perfection phrase that puts it out of step with the motetus. They both then proceed with three groups of eight-perfection phrases and then cadence together after the motetus catches up with the triplum by singing a ten-perfection phrase. A similar arrangement occurs in the next section of the motet: the triplum has a ten-perfection phrase, three eight-perfection phrases and a nine-perfection phrase, while the motetus has four eight-perfection phrases and an eleven-perfection phrase, before these two upper voices cadence together again. In the final section of the motet the triplum has a twelve-perfection phrase and three ten-perfection phrases, while the motetus has three ten-perfection phrases followed by a twelve-perfection phrase. This is set out in Table 7, overleaf. The tripartite divisions within the motet are marked by an isorhythmic theme that appears, shared between the two upper parts, each time the voices re-enter after a rest (at bars 1-2, 22-23 and 43-44. (See Appendix 2-51).

Mo 51 also establishes structural unity in a more complex and subtle way than this tripartite division and shared rhythmic material may imply. By means of a technique that I shall refer to as ‘isoharmonic’, the composer takes advantage of recurring sets of notes in the tenor line to harmonise certain passages of the motet with recurrent chord progressions – a practice that is generally atypical of Montpellier Codex motets. Mo 51’s harmonies consist of three main

Table 7: Perfections in Mo 51

Triplum phrase	Length in perfections	Motetus phrase	Length in perfections
1	9+1	1	7+1
2	7+1	2	7+1
3	7+1	3	7+1
4	7+1	4	7+1
5	7+1	5	9+1
6	9+1	6	7+1
7	7+1	7	7+1
8	7+1	8	7+1
9	7+1	9	7+1
10	8+1	10	10+1
11	11+1	11	9+1
12	9+1	12	9+1
13	9+1	13	9+1
14	9+1	14	11+1

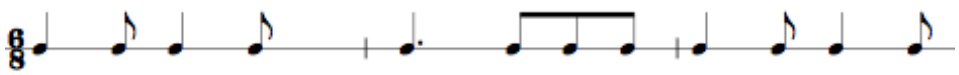
sections, which I shall call A, B and C, and two harmonically ‘free’ sections. The motet opens with the section A harmonies, which last for eighteen perfections (bars 1-9). There are then twenty-two perfections of ‘free’ harmony (bars 10-20), eighteen perfections of section B harmony (bars 21-29), eighteen perfections of ‘free’ harmony (bars 30-38), and eight perfections of section C harmony (bars 39-47). The repetitions then begin: eighteen

perfections of slightly varied section A harmony overlap by two perfections with section B, and the motet ends with section C. So in terms of its harmonies, Mo 51 has internal unity from being structured as follows: A, X, B, X, C, A', B, C.

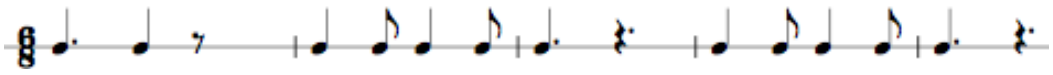
Bars 19-20, 59-60 and 61-62 use motif M, as discussed above in relation to Mo 72, linking it to four other motets within the fascicle and many more within the Codex. So in Mo 51, the Marian triplum comments critically on the sins bemoaned by the motetus, and this is facilitated by more than just the juxtaposition of the two lyrics: the musical setting means that the voices (their phrase length arrangements, harmonic patterns and use of melodic motifs) also intertwine, and thus draw into contrast with one another the opposing characters that are presented by the two upper voices. The lyrical, structural, melodic and harmonic juxtaposition of the upper voices highlights that despite the gulf between the Virgin and the sinner, the redeeming mercy of the Virgin is always close at hand for even the most 'wicked' of sinners. As the triplum says, *plus ade profuit commissio quam Eve nocuit* (the Virgin… profited Adam more than Eve's error harmed him). This lyric reflects the medieval doctrine that humanity in fact ultimately benefited from sin and the Fall of Eve and her offSpring, as without this, Mary would not have become Queen of Heaven and humanity would not have received her grace. Jerome expressed this *Eva-Ave* paradox, saying: 'death through Eve, life through Mary'. So the triplum's reference to Eve, and the musical setting of Mo 51 remind the listener that Mary is there not only to illuminate man's fault, but also to redeem him.

The structure of Mo 53 is underpinned by its Marian content: its tenor line, DOMINO, (taken from an unknown chant source), undergoes a change of character half-way through the piece, apparently in response to a change in the subject matter of the Marian-themed motetus line. The first sixteen lines of the motetus each contain six syllables and

occupy four perfections each. They focus on praising the Virgin for her role in the Annunciation – exclaiming *Ave* five times, glorifying the Virgin as well as recalling the Angel Gabriel's greeting at the Annunciation. In line 3, for example, the triplum calls Mary *virgo plena gratia*. The rhythm in this first, Annunciation-themed half of the motetus is formed of eight (sometimes slightly varied) statements of the following rhythm:



At line seventeen, the motetus moves from the Annunciation theme and begins to focus instead on Mary's post-Assumption role as *celi domina* (mistress of heaven) and the extraordinary power she has to intercede with God, ending with the prayer: *nosque filio tuo… reconcilio… virgo Maria!* (… reconcile us to your… Son… O Virgin Mary! Lines 25, 28 and 32.) This Assumption-themed second half of the motetus is formed of sixteen five-syllable lines, and uses repetitions (with some variation) of a slightly different eight-perfection rhythm to that used in the first half of the motet:



(The triplum part has a less ordered structure in terms of its syllable count, rhythmic patterns and thematic content. It mostly focuses on Mary's glorious position as Queen of Heaven, and ends with an intercessory prayer to the Virgin.)

At the half-way point of the motet, where the motetus changes its rhythmic structure and its subject matter from one Marian theme to another, the tenor line also changes significantly. (The tenor line is given in Appendix 2-53-a, separately from the whole motet.) It alters from a repeated three-note spondaic (fifth mode) pattern to a trochaic (first mode)-

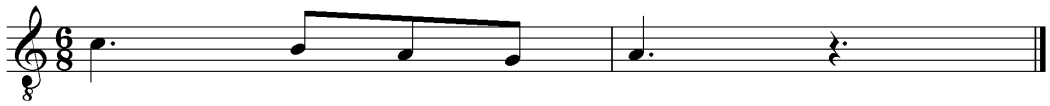
based pattern, which coincides precisely with the motetus part's rhythm. Although Sanders and Pesce conclude that Mo 53's tenor part is 'freely treated' and has no melodic pattern or repetition,[212] Van der Werf suggests that that this tenor has some significant melodic concordances with Benedicamus domino I of the Styrps Jesse chant.[213] The relevant 'domino' portion of the Benedicamus domino I chant is given in Appendix 2-b and can be compared with the Styrps Jesse chant given in Appendix 2-a.

The features of this motet that are arguably the most prominent and audible to the listener all emphasise its Marian content. In particular, the persistent *Ave* of the motetus, which is doubled by the triplum at the motet's opening; the melismatic ending that juxtaposes the words *Maria* and *filium*; and the way that the piece changes at the half-way point, marking where the motetus swaps its Annunciation theme for an Assumption theme and a Marian intercessory prayer. This half-way point is marked by means of the motetus altering its syllable counts and rhythmic patterns, and most significantly (as it underpins the harmonies and forward-motion of the whole motet), the transition of the tenor's rhythmic patterning, so that even the tenor line structure is dictated by the piece's Marian content.

Mo 54 is predominantly in the first (trochaic) mode, notwithstanding a few occasions when the rhythm is divided into small sections of first-sixth (trochaic-tribrachic) rhythm. These small sections decorate, rather than disrupt, the first mode pattern, and cannot be counted as a true break from the first mode pattern; they simply fill in an extra note on the fifth beat of the sequence, and none of the added ornamental notes have new syllables assigned to them, so the basic character and rhythmic emphases of the first mode rhythm

[212] PESCE, 'A Revised View', p.421.
[213] Van der Werf writes: 'Several short passages of this tenor appear also in DOMINO of BD-I but the other passages are unidentified.' H. VAN DER WERF, *Integrated Directory of Organa, Clausulae, and Motets* (Rochester, New York: [the author], 1989), p.134.

remain unchanged. However, there are two occasions in the motet when the recurring first mode rhythms are more meaningfully altered: here they are interrupted by a significantly different rhythmic pattern. (Mo 54 is given in Appendices 1-54 and 2-54.) Bars 12 and 30 contain the phrase:[214]



This is sung against end-of-phrase perfect *longae* (dotted crotchets) in the motetus and tenor voices, so that nothing of the usual first mode rhythm is present, and the otherwise ever-present first-mode pulse disappears. It is significant that the composer has used these two rhythmically distinctive points to set the triplum's all-important vocative-case appellations to the Virgin – the words *Maria* and *regina* – so that these are emphasised amidst the motet's otherwise busy polyphonic texture. It is also significant that these two words share a melodic motif, so that *regina* echoes *Maria*, reminding the listener that the Virgin (*Maria*) *is* the Queen (*regina*). The central theme of the triplum is a prayer that Mary may use her position as Queen of Heaven to intercede for humankind, so it is apt that the words *Maria* and *regina* are highlighted musically in this manner. Furthermore, the start of the word *Maria* is the only point in the entire motet where all three voices sing the same note in unison (c'), rather than harmonising on a fifth, and the triplum part sounds alone for the main duration of this word. These two features give extra clarity and strength to this point in the motet where the triplum calls upon the Virgin by name.

[214] This motif is notably akin to – and may be a purposeful allusion to – Motif M, discussed above. It is melodically very similar, but with the central notes now evened out to quavers.

The first appearance of this melodic motif and rhythmic anomaly, on the word *Maria*, occurs at the reverse Golden Ratio point of the motet (the reverse Golden Ratio is used to split the motet into a shorter section followed by a longer section, rather than longer then shorter, as would be the case according to standard, non-reversed use of the Golden Ratio).[215] The piece consists of sixty-two perfections, so, taking the Golden Ratio as 1.62, the Golden Ratio point of this motet will occur at:

62 / 1.62 = 38.27 perfections.

Hence the Golden Ratio point of the piece will have circa 38.5 perfections on one side of it, and circa 23.5 perfections on the other side of it. The three syllables of the word *Maria* sound from the twenty-third to the twenty-fifth perfections, and hence the Virgin's name, already marked out by its anomalous rhythm, harmonisation, and distinctive melodic motif, occupies the reverse Golden Ratio point of the motet. The triplum comprises ninety syllables. The Golden Ratio Point of ninety is fifty-six, so the motet is divided by this into a group of fifty-six syllables and a group of thirty-four syllables. The word *Maria* begins at precisely this point – after thirty-four syllables have progressed and fifty-six remain. The tenor line consists of thirty-eight notes, so its Golden Ratio point divides the tenor line into groups of twenty-three notes and fifteen notes. The word *Maria* begins above the tenor's fifteenth note, and so marks off the motet's reverse Golden Ratio point in this respect, too. So in terms of syllable count, note count and in terms of the temporal progression of Mo 54, the word *Maria* signifies the reverse Golden Ratio, which the composer apparently considered to

[215] For further explanation of the Golden Ratio and its use in Montpellier Codex motets, see Appendix 4 and Chapter 1.

be a particularly important structural point – and perhaps an aesthetically significant point – in the work.

There are several instances in Mo 54 when just one voice sounds above the tenor line, so that its lyrics are especially clear. (See bars 3, 4, 6, 8, 12, 13, 15, 16, 17, 20, 21, 25 and 28, Appendix 2-54.) Some of these will catch the listener's attention because they are especially pertinent to the motet's subject matter and are short phrases or nouns that make sense alone. Particularly interesting examples are as follows: In bar 3 the triplum is silent while the motetus sings *lux gracie* (light of grace). Although these words describe the Holy Spirit, which the motetus has just named, they also follow on directly from the triplum's words *virgo beatissima*, and so the listener may hear *virgo beatissima, lux gracie* (blessed Virgin, light of grace). In bar 4, the triplum's words *Veni mater* (come, mother) are heard alone, emphasising the Marian content of the motet. In bar 8 the triplum's words *semper proxima* (always near) sound alone over the tenor, followed immediately by the motetus' *pectora* (heart – lit. breast/chest), so the listener is reminded that Mary is always near to the heart of her devotees. The triplum sings *Maria* unaccompanied in bar 12, *nos purifica* (purify us) in bar 16, and *gaudia* in bar 27.

The Virgin's Annunciation and her Assumption are both addressed in Mo 56 and the theme of Mary being a 'light for mankind' is used to represent both of these themes. The triplum calls Mary *lux luminum* (light of lights), *splendor et lux ecclesie* (radiance and light of the Church), and the motetus calls her *fulgida stella* (glowing star) and *lux iocosa* (laughing light). These phrases are reminiscent of a number of medieval light-themed Marian appellations. As humanity's guide and path to salvation, the Virgin is known as the

illuminatrix,[216] and famously, the *Stella Maris*, and as Queen of Heaven, she is compared to the sun.[217] Guillaume d'Auvergne, (Bishop of Notre Dame of Paris from 1228-1249), likens her Assumption to the arrival of the light of dawn, calling the crowned Virgin *stella matutina*.[218]

Pesce points out isomelism and voice exchange in this piece,[219] and the melody that she notes as well-used for voice exchange in Mo 56 is a version of motif M.[220] (Motif M is given in its most common form in Mo 56 motetus bars 22 and 27.) Mo 56 also makes use of two melodic fragments that I have called motifs A and B, which are explained in Appendix 7b, and which will be discussed again below in relation to Mo 68. Motifs A, B, and M provide melodic links between Mo 56 and other motets in Fascicle IV – and indeed, in the rest of the Codex, as is demonstrated by the tables of motif concordances given in Appendices 7 and 7b. Although Mo 56 focuses primarily on Mary's post-Assumption role as Queen of Heaven and humankind's superlative intercessor, the Annunciation is also celebrated here, by the composer's highlighting of the word *Ave*, referencing Gabriel's greeting to Mary. The triplum exclaims *Ave* in bar 1, to the melody of motif M. A slightly varied version of motif M is heard again with the motetus' *Ave* at bar 13. Motif M appears four more times in Mo 56, at bar 8 – *specie*, bar 16 – *formosa*, bar 22 – *libera* and bar 27 – *gratiosa*. Because this motif was first heard with word *Ave*, and because this first hearing of the motif was especially prominent thanks to its position at the opening of the piece, the listener might recall the word

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[216] *Maria est illuminatrix*, in the sermons of Saint Martin Legion, cited in W. HINCKLE, 'The Cosmic and Terrestrial Cycles on the Virgin Portal of Notre-Dame', *The Art Bulletin*, 49:4 (1967), p.292, n.45.
[217] *Marie senefie estoile de mer ke nous apelons le soleil… sainte Marie est li solels ki resplendist el ciel…*, in *Sermons on the Virgin Mary: From a Collection in a Manuscript of ca. 1275, Bibl. Nat., fr. 6447*, folio 359v, col. 1. de 1230-1231, cited in HINCKLE, 'The Cosmic and Terrestrial Cycles', p.292, nn.42 and 46. See also, Bernard de Clairvaux, *Sermones de Tempore*, p.70, cited in HINCKLE, 'The Cosmic and Terrestrial Cycles', p.292, n.42.
[218] Among other examples, *Fuit etiam quasi Aurora in sua Assumptione*, from *Second Sermon on the Assumption*, Guillaume d'Auvergne, p.448, cited in HINCKLE, 'The Cosmic and Terrestrial Cycles', p.292, n.47.
[219] PESCE, 'A Revised View', p.418.
[220] Motif M is discussed in Appendix 7a.

Ave and the connected Annunciation theme upon hearing the recurrences of this motif, so that these elements would be infused into the motet even where the lyrics focus on a different aspect of the Virgin. So this motet celebrates the Virgin's Annunciation as well as her Assumption and intercessory powers: while the Assumption is more obviously present in the lyrics, the Annunciation is woven into the motet primarily by means of the word *Ave* opening the piece and by the subsequent repetition of the melodic motif that is first heard in conjunction with this word.

The motetus voice of Mo 58 (see Appendices 1-58 and 2-58) is divided into sixteen lines of text, in alternating lines of five and eight syllables. These lines are divided musically into eight pairs of thirteen syllables and seven perfections each, apart from the final two pairs of thirteen syllables, which have nine perfections each, due to their melismatic endings. The motetus is divided into two equal halves, according to the change of theme in its Marian lyric: the first half celebrates the Virgin for her simultaneous chastity and motherhood and her role in the Incarnation; the second half is an intercessory prayer to the Virgin.

The triplum's main focus is on the Virgin being humanity's intercessor to the divine, and it also refers to the Annunciation, calling Mary *celi regia* (palace of heaven – referring to her body being the dwelling place of the incarnate Christ), and recalling Gabriel's greeting with the line *plena gratia*. Several versions of this motet exist with different, or absent, triplum parts,[221] but the composer who added the triplum to Mo 58 wove the new line into the motet by means of more than just the Marian themes it shares with the motetus. Both upper voices use the line *celi regia*, and, as Pesce points out, the upper parts are laced together musically – far more than is common in motets of this era – by voice-exchange of melodic

[221] Versions are extant in: Cambridge, Trinity College, 0.2.1; Paris, Bibliothèque de l'Arsenal, 3518; Boulogne-sur-mer, Bibliothèque municipale, 148; London, British Library, Add. 30091; and Oxford, Bodleian, Lyell 72.

motifs between the triplum and motetus, producing short imitative sequences.[222] The motet's opening motif occurs in its original form twice in the triplum and once in the motetus (bars 1, 6 and 7), twice in an inverted form (bars 6 and 21) and five times in a partial or varied manner (bars 2, 8, 17, 21 and 22). This motif also forms the basis for many of the motet's other melodic formations, and links it to another Marian piece: Fascicle IV's preceding work, Mo 57, which shares some of the variations on this musical motif.

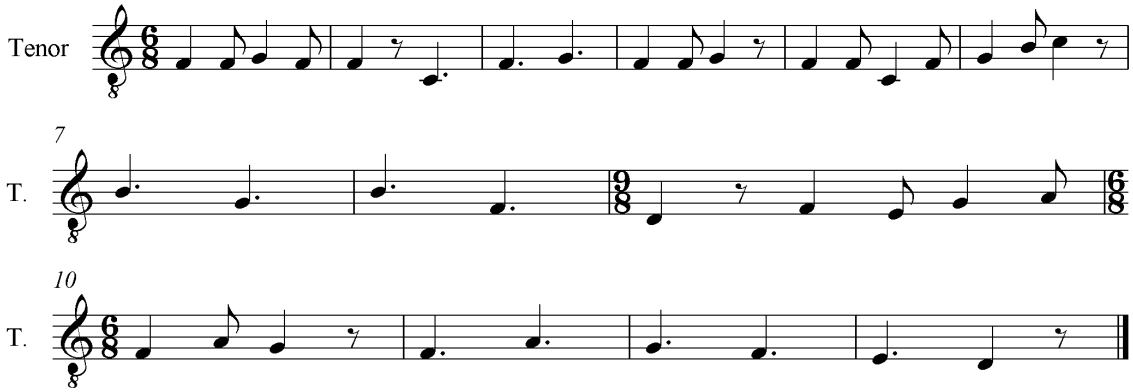
The reason for Mo 60's place in this fascicle is still somewhat of a mystery. It is a homorhythmic piece in honour of Saint Nicholas, and although it does venerate Mary as Christ's mother, it is the only member of Fascicle 4 not to focus predominantly on the Virgin.

Mo 61 stands apart from the other motets in Fascicle IV, and also from the other motets in the Codex that use the MANERE tenor line. Any analysis of this motet must be prefaced with a warning that some ambiguity hangs over the accuracy of the tenor and motetus' melodies, as follows: firstly, Mo 61's tenor line is apparently a fifth higher than all the other appearances of this tenor line in the Codex. MANERE also appears in Mo 33, 74, 90, 119, 157 and 238, and in all of these six motets, it begins on c', and indeed Mo 61's tenor appears in the manuscript with a C clef, as though this also begins on c'. However, in concordances of Mo 61, the tenor line is given a fifth lower, starting on f'.[223] Therefore although the tenor line of Mo 61 has a C clef, giving the tenor pitches as though they are the same as the other MANERE tenors in Mo, Tischler has taken this to be a scribal error, and has transcribed the tenor line as though it uses an F clef so that it is in agreement with its

[222] PESCE, 'A Revised View', p.419.
[223] With French upper voices: Wolfenbüttel 1099 [W2], fols. 212r-212v; Paris, Bibliothèque nationale de France, fonds français 12615 [Chansonnier du Noailles; T], fols. 186v-187r; Paris, Bibliothèque nationale de France, fonds français 844 [Chansonnier du Roi; R], fols. 200r-v; and a clausula version exists in Paris, Bibliothèque nationale de France, lat. 15139 [StV], folio 288.

concordances in other manuscripts, but a fifth lower than the other MANERE tenor lines in Mo, and a fifth lower than given by the scribe in Mo 61.[224] Moreover, if the pitch of the tenor line were left unedited as given the manuscript, starting on c', the harmonies of Mo 61 would be incredibly dissonant for a motet of this period. So given the manuscript concordances and the likelihood of the medieval composer intending the harmonies created by the F clef rather than the C clef, Tischler's transposition of the tenor is undoubtedly the correct choice. Secondly, analysis of Mo 61 is further hampered by the motetus line lacking both music and lyrics in the Mo manuscript. The melody is given in Tischler's edition and in my Appendix 2-61 after a reconstruction by Tischler from the concordance in the Wolfenbüttel 2 manuscript French version of this motet, but the Latin lyrics, only the first three lines of which are given in Mo, are as yet, unrecovered.

Moreover, the tenor line also has an unusual rhythmic setting. In its other appearances in Mo, regardless of which rhythmic mode is used, the MANERE tenor line chant excerpt is perpetually split into groups of three notes followed by a rest, but in Mo 61 and its concordances, it alternates between the trochaic (first) and spondaic (fifth) rhythmic modes and is divided into irregular groups of notes, as shown below:



[224] Tischler notes the manuscript's use of the C clef in the Critical Commentary to his edition. TISCHLER, ed., *The Montpellier Codex*, p.xlviii.

Given the uncertainty surrounding the tenor and motetus lines, any analysis of Mo 61 must be cautious. With this proviso in mind, it is notable that this piece contains several surprising instances of dissonance and imperfect consonance on strong beats, which set it apart from the rest of the fascicle:[225] on the second beat of bar 2 the triplum has a major sixth above the tenor; on the second beat of bar 3 the motetus has a minor third above the tenor; on the second beat of bar 5 the triplum has a major sixth above the tenor; on the first beat of bar 6 the motetus has a minor third above the tenor; on the second beat of bar 6 the motetus has a major sixth above the tenor; on the first beat of bar 7 the triplum has a major sixth above the tenor; on the second beat of bar 8 the triplum has a major sixth above the tenor; and on the second beat of bar 12 the triplum has a major seventh above the tenor. As is explained in Appendix 11, the major sixth was classified in thirteenth-century music theory as dissonant, the minor third as an imperfect consonance, and the major seventh, alongside the semitone and tritone, as the most dissonant of all the discords. All of these were considered unsuitable for strong beats. It is therefore remarkable that eight of the twenty-seven strong beats of Mo 61 employ these intervals. This motet is certainly different to its Fascicle IV neighbours, and makes remarkable use of imperfect harmonies, for which I can detect no obvious reason in lyrics of this version or in the French version of W2.

The likelihood that this tenor line should be pitched a fifth lower than other Mo MANERE tenors (despite the pitch given by the scribe), the remarkable treatment of the tenor line's rhythm, and the unusual harmonisation of this motet make it somewhat anomalous to the rest of Fascicle IV, but it does fit well in the Fascicle in terms of its Marian lyrics, which are evident in the triplum: in lines 1-4 the triplum asks Mary to protect him from the dangers of the world, and from line 5, he starts to call on her powers of intercession. The intensity of

[225] Thirteenth-century theory on consonant and dissonant intervals is explained in Appendix 11.

the triplum's prayer in the first four lines is built up by the addition of one perfection per phrase. It begins with a group of five perfections, then six, then seven, and ends with eight. At the point of the triplum's line 5 theme change, the motetus begins a long musical phrase of fifteen perfections, running to the end of the motet, which stands in contrast with its previous regular six-perfection groups. Unfortunately, because the majority of the motetus text is missing and uncertainty hangs over the melody of the motetus voice, it is not possible to fully analyse this motet or draw substantial conclusions about its structure, function, or purpose.

Mo 63's tenor line, IMMOLATUS, is taken from an Alleluya from Easter Communion liturgy:

Alleluya. Pascha nostrum immolatus est Christus.

(Alleluya. Christ, our paschal victim was sacrificed.)

This is taken from I Corinthians 5:7. Mo 63 does make reference to the tenor's Christ- and Easter-based theme through the motetus' final lines: *regem glorie, qui… factus est hostia, finis hostie* (the King of Glory, who… was made a sacrifice and the end of sacrifice); but this is the motet's only direct acknowledgment of the Christological tenor; for the main part, in line with the rest of the fascicle, the upper parts concentrate instead on Mary's role in the story of salvation. (See Appendices 1-63 and 2-63.)

The triplum voice of Mo 63 offers praise to Mary in terms of her being the connection between the Old Testament and the New, and being the vital link that gives humankind access to God. In the triplum, Mary bears epithets that hark back to her Old Testament ancestry: she is called *Iesse virgula* (rod of Jesse) and *clavis Davitica* (key of David's line), and to her Old Testament prefigurations (she is called *Iudith bellica* (war-like Judith). The motetus recalls the prophecy of Isaiah and declares that Mary *solvit scrinia*

(fulfilled these writings). Mary is also described in terms of her role in the New Covenant of Christianity, as the (gate of the kingdom),[226] who is the *claustra pandens celica* (key to the gate of heaven).

The triplum's description of Mary as *Iudith bellica* (a war-like Judith) is particularly interesting in the context of this motet's Janus-faced approach to Mary's role in the Old and New Testaments. The Old Testament character of Judith's slaying of the Assyrian leader Holofernes was appropriated by medieval Christian writers as an allegorical prefiguration of Mary's part in the destruction of Satan. Saint Bonaventure explains that 'the Virgin, like Judith, cut off the head of the devil of whom Holofernes was the incarnation.'[227] Like Mary, Judith represents the victory of the weak over the strong, and the power of faith. And, like Mary, Judith's association with chastity meant that she was seen as a Type of the Church. Jerome writes that Judith is Christ's bride in an allegorical interpretation of Canticles – just as Mary is Christ's bride in other Christian *Canticles* interpretations.[228] The triplum has Mary, as *caput hostis terens Iudith bellica* (a war-like Judith, *treading on the head of the enemy*). This depiction of Mary crushing evil beneath her feet brings to mind another way in which the Virgin fulfils Old Testament prophecies: in the Middle Ages, God's cursing of the serpent in Genesis 3:15 was understood as including a prophecy of the Virgin Mary's part in humanity's salvation. God says to the serpent: 'I shall put enmity between you and the woman, between her seed and your seed, and she shall bruise your head and you shall bruise her heel.' The Marian interpretation of this verse, wherein Mary is the woman who bruises the head of the

[226] *patrie* meaning country/land and the land of God being heaven.
[227] Saint Bonaventure, *De nativitate beate virginis Mariae* 5.3, cited in L. A. CALLAHAN, 'Ambiguity and Appropriation: The Story of Judith in Medieval Narrative and Iconographic Traditions', in *Telling Tales: Medieval Narratives and the Folk Tradition*, ed. by F. CANADÉ SAUTMAN, D. CONCHADO and G. C. DI SCIPIO (New York: Saint Martin's Press, 1998), pp.79-93.
[228] Saint Bonaventure, *De nativitate beate virginis Mariae* 5.3, cited in CALLAHAN, 'Ambiguity and Appropriation', p.86.

serpent – by means of her role in humanity's salvation – gave rise to medieval depictions of the Virgin crushing the serpent under her feet. (For example, see Image 17 in Chapter 4.)

Mo 63's musical setting also emphasises the Virgin rather than her son. The words *Ave Maria* (in bars 1-2 of the motetus part) provide a Marian opening for the motet, bringing to mind the Angel Gabriel's address to the Virgin at the Annunciation, and the precise moment at which the Old Testament prophecies began to be fulfilled. The Virgin's name *Maria* is at the very centre of the piece. The motetus part comprises one-hundred and twenty syllables, and the name *Maria* sounds on syllables 58-60 – at the centre of the motet. It is perhaps surprising that the Marian, Old Testament-themed upper voices of Mo 63 are not set above a Marian/Old Testement-themed tenor line, such as the Isaiah 11:1-2 tenor lines EX SEMINE, EIUS, and FLOS FILIUS EIUS, discussed above. Instead, Mo 63 has a tenor line that references Christ and the story of salvation, which has been displaced by upper voices whose lyrics and musical arrangements ensure that Mary – rather than her son – is the prime focus of this work.

Mo 65 (given in Appendices 1-65 and 2-65), implores Christians to 'cling' (*adherere*) to Mary, love her, pray for her intercessions to God, study her, and behave in a way that honours this devotion. It differs from the vast majority of Fascicle IV motets in that there is no mention of the Annunication or Assumption. Instead, Mo 65 concentrates on the Virgin's role as humanity's pathway and guide to salvation. This homorhythmic piece with irregular phrase lengths is endowed with a sense of unity partially through the composer's prominent use of melodic motif M (see Appendix 2-65, triplum bars 1 and 24, and motetus bars 18 and 41). Mo 65 is typical of Fascicle IV not only in terms of its Marian lyrics, but

also by its employment of motif M, which is a common feature of forty-nine Montpellier Codex motets, five of which appear in Fascicle IV. (See Appendix 7a on motif M.)

Mo 68 has the tenor line DOMINUS. This is taken from the versus of the Christmas Day Gradual Viderunt Omnes:

> *Viderunt Omnes fines terrae salutare Dei nostri: jubilate Deo omnis terra.*
>
> V. *Notum fecit Dominus salutare suum: ante conspectum gentium revelavit justitiam suam.*
>
> All the ends of the earth have seen the salvation of our God. Rejoice in God, all the earth.
>
> V. The Lord hath made known his salvation: he hath revealed his justice in the sight of the Gentiles.

The versus, from which Mo 68's tenor is drawn, takes its text from Vulgate Psalm 97:2, which was read as prophesying the birth of Christ.[229] It was read in the liturgy for Christmas Day, between two texts (Hebrews 1:1-12 and John 1:1-16) that refer to Christ, but that do not mention his mother. The triplum tropes the tenor's Christmas theme, telling of Christ's birth in Bethlehem, and unlike most of the Fascicle IV motets, Mo 68 addresses Christ rather than Mary. But in the spirit of Fascicle IV, it is also very much concerned with Mary, discussing her virginity, her painless labour, and her ability to intercede for the forgiveness of mans' sins. That the motet splits its focus between both Christ and Mary is mirrored in the composer's choice of biblical reference in the triplum's lines 5-7: *ut gygas substancie processit gemine virginis ex utero* (like a giant, he came forth with a double nature

[229] R.L. WILKIN, ed. and trans. *Isaiah: Interpreted by Early Christian and Medieval Commentators*, The Church's Bible (Cambridge: William Eerdmans, 2007), p.459.

from the Virgin's womb).[230] (*Sic*: 'gygas', used here in Mo, is an alternative medieval spelling of the Latin 'gigans'.) These words draw on Vulgate Psalm 18:6: *in sole posuit tabernaculum suum et ipse tamquam sponsus procedens de thalamo suo exultavit ut gigans ad currendam viam suam.* (He hath set his tabernacle in the sun: and he as a bridegroom coming out of his bridal chamber, hath rejoiced as a giant to run the way.) This verse was read by the Church as being both Christological and Mariological, prophesying the Incarnation of Christ in Mary's womb and his birth from her body. In the Old Testament, the tabernacle is the holy dwelling place of the divine presence on earth, and so it prefigures Christ, who was the ultimate manifestation of God's presence on earth, and it also prefigures Mary's womb, which was the dwelling place of Christ. Therefore the Psalm's words 'He hath set his tabernacle in the sun' can be read as a reference to the Incarnation of Christ in Mary; God setting His presence down on earth, under the light of the sun, for all people to see. The image of the 'bridegroom coming out of the bridal chamber' was read as a prophecy of Christ being born of Mary: Mary's womb, as the site of the mystical marriage of God to humanity/the Virgin at the Incarnation, being God's bridal chamber. The phrase 'he hath rejoiced as a giant to run the way' is explained by Bernard of Clairvaux as a reference to God descending to the Virgin Mary for the Incarnation: He writes: '… the Virgin's nard was sending forth its fragrance… and in this way she found grace in the Lord's eyes… At once the King set out from his holy place. He rejoiced like a giant to run his course… [He] came to the Virgin whom he loved, whom he had chosen for his own, whose beauty he ardently desired.'[231]

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[230] In keeping with Mo motet translations used throughout thesis, this translation is taken from Stakel's work in TISCHLER, ed., *The Montpellier Codex*.

[231] BERNARD OF CLAIRVAUX, *Homilies in Praise of the Blessed Virgin Mary*, p.35. 'Nard' is a Hebrew word meaning 'light'. It refers to spikenard, a flowering plant of the valerian family, commonly used as a perfume and incense in the Holy Land in biblical times. Nard represents consecration, dedication and worship. The bride in Canticles 1:12 has an odour of spikenard that her spouse, the King, can smell, and as explained in the start of Chapter 2 of this thesis, the bride of Canticles was understood in medieval times as a prefiguration of the Virgin, so it is appropriate that Bernard associates the scent of nard with the Virgin. Nard is used by Mary, sister of Lazarus, to anoint Jesus' feet in John 12:1-10, and in Matthew 26: 6-13 and Mark 14: 3-9, by an

The two upper voices of Mo 68 (see Appendix 1-68) are made from one complete text, which begins in the triplum and ends in the motetus, so the top two voices set the first and second halves of one Latin poem, respectively.[232] The sharing of one text between the upper voices is mirrored musically by their use of shared melodic motifs and voice exchange (see Appendix 2-68.) This motet relies heavily on the three melodic motifs A, B and M. Motif A occurs seven times in the triplum of Mo 68 (bars 1, 13, 18, 19, 22, 23, and 27) and five times in the motetus (bars 3, 21, 25, 28 and 33); motif B occurs once in the triplum (bar 2) and six times in the motetus (bars 1, 4, 14, 18, 19, and 26); and motif M occurs twice in the triplum (bars 3-4 and 26-7) and three times in the motetus (bars 2-3, 10-11 and 12-13). (A great many of the remaining melodies in Mo 68 are also comprised of variants of motifs A, B and M.)[233] These motifs connect the motet musically with other Fascicle IV and Montpellier Codex material, as is explained in Appendix 7a and 7b. The upper voices display a degree of isomelic treatment (using repetition at the same point as the tenor line repeats): the half-way point of the motet, at bar 19, is marked by the tenor line starting over again and all three voices re-iterating the music they sang at the start of the motet.[234]

The upper voices of Mo 68 work together to trope the tenor's implied themes of Christ and Mary sharing central roles in the salvation of humanity, recognising that both are key addressees for intercessory prayer, and the melodic motifs A, B, and M support the interconnection of these lyrics by binding them together musically.

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unnamed woman to anoint Jesus' head. See J. M. Munro, *Spikenard and Saffron: A Study in the Poetic Language of the Song of Songs* (Sheffield: Sheffield Academic Press, 1995).'

[232] This structure, wherein one text is divided between the upper voices, seems to support the performance practice theory that a motet could be repeated, each of the upper voices being performed separately, one after the other, as well as all three being sung together.

[233] Motif M and its forty-nine occurrences in Mo are discussed at length in Chapters 2, 3, and 5 and in Appendix 7a. Motifs A and B occur in thirteen other Mo motets aside from Mo 68, ten of which also use motif M. The other occurrences of Motifs A and B are given in Appendix 7b.

[234] PESCE, 'A Revised View', p. 419, Table 8. Given the prominent use of these motifs in Mo 68, it is surprising that Pesce does not include Mo 68 in her list of isomelodic and voice-exchanging motets from Mo's Old Corpus.

The final motet featured in this chapter is Mo 70. The IN ODOREM tenor line of Mo 70 is from an Alleluya for Saint Andrew's Day, which reads:

> *Alleluya. Dilexit Andream dominus in odorem suavitatis. Dum penderet in cruce dignum sibi computavit martyrem.*
>
> (The Lord loved Andrew in the odour of sweetness. When he hung on the cross he deemed him worthy as a martyr.)

The motetus is also written for Saint Andrew. It immediately announces its purpose, troping on the tenor's lyrics in its first line (*In odoris miro suavio*), and naming Andrew in the second line (*sit Andree fragrans dilectio*). The motetus continues with a complex lyric that moves from the subject of Saint Andrew (who, like Christ, was crucified), to the Cross, to imagery that compares the fruits of the Cross (Christ and Andrew) and their produce (of Christian devotion), to a wine press and its grapes, respectively. The motetus ends with another tenor reference, singing the words *in odorem*.

The triplum also seems, at first, to be for Saint Andrew: like the motetus, it begins with tenor-troping vocabulary (*In odorem, fragrans dulcedinis*), and it shares its opening melody with the motetus (see Appendix 2-70), perhaps implying that the two upper voices' themes are united, just as are the melodies. But in line 4, the triplum names the object of the song as the son of *Marie virginis*, and it seems that the triplum is actually singing about Christ rather than Andrew. However, it soon becomes apparent that the real focus of the motet is neither Andrew nor Christ, but Christ's mother Mary and her role at the Incarnation. The triplum is rich in Annunciation-themed vocabulary: the term *celirore* (heaven's dew) of line 3 represents the Annunciation, recalling Old Testament images of dewdrops that symbolise

God's presence descending to earth. (The significance of dewdrops to the Annunciation is discussed at length in Chapter 2, with relation to Mo 31.)

Lines 5 – 6 of Mo 70 reads *quem de **ore** concepit numinis* (whom she conceived from the **mouth** of God), but in other sources (including Cambridge, Corpus Christi College – 497), this text is given as *quem de* **rore** *concepit numinis* (which she conceived from the divine **dew)**. Both of these renderings play on popular medieval Annunciation images: the *ore* version refers to the idea discussed above in relation to Mo 57, that the incarnation of Christ was understood to have been caused by God's creative Word, just as was the creation of the world in Genesis, but in this instance spoken to Mary through the Angel Gabriel; the '**dew**' version plays further on the dew reference already given in line 3.

The words of the tenor's liturgical chant excerpt, IN ODOREM, are quoted and troped in the upper voices. This chant is inspired by biblical text '*In odorem suavitatis*' ('for an odour of sweetness'), which refers, in Leviticus 2:9 and 12, and Ezekiel 20:41, to a sacrifice to God, and is used by Saint Paul in Ephesians 5:2 as a reference to the sacrifice of Christ.[235] So the use of these *In odorem* lyrics fits well with the motet's themes of Saint Andrew and Christ being sacrificed on the Cross. But the *In odorem* theme is also significant to the Marian aspect of the motet: it brings to mind medieval interpretations of Canticles, in which Canticles 1:4 *Post te curremus in odorem unguentorum tuorum*, (We will run after you in the odour of your perfumes), was read as an allegory for God's desire for the Virgin Mary and of His love for each individual Christian soul, whose humility and chastity is so 'fragrant'.[236] Thus the IN ODOREM tenor line has associations with God's 'sweetly fragrant'

[235] B. K. GOLD, P. A. MILLER, and C. PLATTER, *Sex and Gender in Medieval and Renaissance Texts: the Latin Tradition*, SUNY Series in Medieval Studies (Albany: State University of New York Press, 1997), p.96.
[236] Matter demonstrates how Marian liturgy contributed towards the Marian interpretations of Canticles, in A. E. MATTER, *'The Voice of My Beloved': The Song of Songs in Western Medieval Christianity* (Philadelphia: University of Pennsylvania Press, 1990). See also J. O. S. B. LECLERCQ, *Monks and Love in Twelfth-Century France: Psycho-Historical Essays* (Oxford: Clarendon, 1979), pp.37-40.

passionate love and desire for Mary, as well as with the 'sweetly fragrant' pleasing sacrifice of Christ and Saint Andrew.

The triplum and motetus present Mary and Andrew, respectively, as two saints who are pertinent to the tenor's passionate IN ODOREM text, two saints in whose holiness God finds an 'odour of sweetness'. The passion associated with the IN ODOREM tenor line is present in Andrew's love for Christ as depicted in this motet, as it is in his liturgy. As Huot notes, the liturgy of Saint Andrew is 'pervaded with his joyful expressions of desire for the Cross'.[237] A Saint Andrew antiphon, for example, says: *O bona crux, diu desiderata et concupiscenti animo praeparata, suscipe discuipulum eius qui pependit in te* (O good Cross, long desired and prepared for the yearning soul, take up the disciple of the one who is hung upon you).[238] The motetus of Mo 70 describes Andrew's love for the Cross, and is infused, by means of its vocabulary (such as *amplexatur crucem tam nimio gaudio* (Andrew embraced with great joy, line 8), and by its association with the motet's tenor line, with hints of the religious passion that reference the book of Canticles – the ultimate biblical expression of love. This motet gives a relatively rare example of a *male* experience of religious passion being presented through the imagery of the allegorical secular passion that is associated with the IN ODOREM tenor line and Canticles.

That Mo 70 juxtaposes two possible Christian interpretations of the IN ODOREM tenor line – Mary as beloved, and the individual Christian soul Saint Andrew as beloved – is emphasised in its musical setting. In bar 7b, the names *Marie* and *Andree* are sung simultaneously, while the motetus' word *Andree* echoes the melody that was just heard in the Marian triplum voice.

[237] HUOT, *Allegorical Play*, p.162.
[238] *Ibid.*, p.162.

The two upper voices mirror one another in their structures and their use of melodic motifs as well as in their thematic vocabulary. They are isoperiodic, being primarily built of eight-perfection phrases, which overlap with one another because of lengthened, unequal opening phrases.

Lyrically, the piece ends in a manner that emphasises the Virgin rather than Saint Andrew: the triplum sings a fourteen-perfection melisma on the word '*Maria*', beginning with a melody that recalls the motet's opening melodies of both the two upper voices. At the same time, the motetus underlays this with the motet's theme-words '*in odorem*'. Although the motetus sings these words in reference to Saint Andrew, their context in this musical arrangement – where they sound directly underneath the name '*Maria*' – means that they also serve to describe the Virgin – perhaps more so than they do Andrew.

So in Mo 70, the Saint Andrew tenor and motetus are interwoven with a Marian-themed triplum that shares the vocabulary, imagery and melodic motifs of the lower parts. This ensures that for the listener, the Virgin is very much present in what is an ostensibly non-Marian motet. The triplum's song of Mary, Christ and the Annunciation remind us of what lies at the very heart of Christian theology, underpinning the more peripheral and complex Saint Andrew-themed theology of the lower voices. The message seems to be that although saints and martyrs such as Andrew are beloved of God and are worthy of celebration, the Virgin and her role in the Christian story is always pertinent; she should be ever-present in the hearts and minds of the faithful, even while they take time to think on other, lesser saints and on matters of faith that are not, at face value, directly Marian.

The motets of Fascicle IV provide an outstanding illustration of the centrality of the Virgin to Christianity in the European High Middle Ages. They demonstrate through a wide

array of compositional techniques that theology of the Virgin was utterly core to the faith. These songs are intrinsically Marian, in terms of their complex musical compositional features, as well as according to their Marian lyrics. This chapter has demonstrated that all of the Fascicle IV motets (apart from Mo 60) place the Virgin Mary, and usually the Marian themes of the Annunciation and/or Assumption, at their core. It is notable that the vast majority of Fascicle IV motets combine the two main aspects of the Virgin's mystical marriage to God – the Annunciation and the Assumption – and then use these themes as a 'Springboard' to justify the offering of intercessory prayers to the Virgin, which so often follow. These observations are particularly interesting with reference to Chapter 2 of this thesis, wherein it is explained that most motet scholarship counts Annunciation-themed motets as relatively rare occurrences. Fascicle IV would seem to contradict this theory. It is clear that the composers of the Fascicle IV motets were all concerned with finding ways to put the Virgin at the heart of these double Latin motets, and she is what lies behind the gathering together of these songs. In both the lyrics and their musical settings, the Virgin Mary is the key to understanding the construction and purpose of these works. The musical features of these motets are employed to venerate her. In some motets, this is their obvious and primary function, while in others, the Marian significance of the musical setting is more subtle, but is discoverable through musical analysis. Fascicle IV motets employ compositional techniques that highlight the Virgin's presence, and ensure that her Annunciation and Assumption themes, and prayer and praise to her, dominate both the music and the lyrics of each work. This is achieved via a number of techniques, including: the use of a tenor line that is blatantly Marian (as in the AVE MARIA tenor of Mo 69), or a tenor line which has Marian interpretations suggested for it by the lyrics of the upper voices (as in the case of Mo 70, with its Saint Andrew IN ODOREM tenor line); by placing the Virgin's name at a proportionally

significant or key point in the piece (perhaps at the mid-way point, as in Mo 63, at the reverse Golden Ratio point, as in Mo 54, at a point of thematic change, or so that her name sounds alone – also in Mo 54); by the repeated use of a melodic theme (such as motif M) that is employed to represent her, as in Mo 56; or through manipulation of the tenor line, the melodies, the harmonies, repeated rhythmic patterns, or of the numerical structure of the motet so that these aspects are organised in a manner well-suited to – and sometimes seemingly determined by – the pre-eminence of their Marian content.

Although Fascicle IV scholarship to date has primarily focused on the provenance of these motets, surely more recognition and consideration is due to its predominantly Marian nature. This aspect of the fascicle has so far been almost entirely neglected, but as I hope this chapter has begun to demonstrate, exploring the motets from this perspective, with greater regard for their Marian purpose and meaning, has the potential to shed new light on all the motets, on the fascicle as a whole, on the Montpellier Codex, and on a wider range of medieval repertoire.

CHAPTER 4: MODELLED ON MARY I: HOLY WOMEN, FALLEN WOMEN, AND THE MARIAN MODEL OF MYSTICAL MARRIAGE

This chapter focuses on motets that use the mystical marriage metaphor in terms of each individual Christian soul being wedded to God, with the Virgin Mary as their model. The Virgin Mary was the figure used to represent the Church and the Christian soul; she was their role model, or 'type'. She was also the ultimate exemplar of the chaste and worthy bride of Christ, and was therefore the perfect model for earthly women – and indeed, men – who aspired to be mystically wed to the Lord. This chapter investigates how Montpellier Codex motets present the mystically married Virgin as a role model for other virgins, both in terms of those who aimed to imitate her, and those who were compared negatively to her perfections.

The Virgin Mary being a model for other Christian virgins is a concept that goes back to the early Church. One of the earliest and most influential writers on mystical marriage was Origen of Alexandria, who particularly promoted the concept of the individual Christian soul being Christ's bride. In his exegesis of the book of Canticles, he writes: 'this little book is an epithalamion, that is a wedding song, which it seems to me that Solomon wrote in a dramatic form… [as] a bride to her bridegroom, who is the word of God, the beloved… the soul.'[239] Following Origen, other Church Fathers, including Ambrose and Jerome, also applied biblical bridal imagery to the individual Christian virgin.[240] Verses from Psalm 44 and

[239] ORIGEN OF ALEXANDRIA, *Origen: The Song of Songs, Commentary and Homilies*, ed. and trans. by R. P. LAWSON, (Ancient Christian Writers), 26 (Westminster, MD: Newman Press, 1957), p.58, as paraphrased in A. E. MATTER, *'The Voice of My Beloved': The Song of Songs in Western Medieval Christianity* (Philadelphia: University of Pennsylvania Press, 1990), p.32.
[240] N. HENRY, 'The Song of Songs and the Liturgy of the *velatio* in the Fourth Century: From Literary Metaphor to Liturgical Reality', in R. N. SWANSON, ed., *Continuity and Change in Christian Worship: Papers*

from the Book of Canticles were particularly popular for this, just as they were for Marian mystical marriage purposes, as discussed in my previous chapters.[241] Because the Virgin Mary was often understood as being the allegorical bride referenced in these scriptures, the early Church Fathers emphasised her suitability as a role model for all Christian virgins. Jerome explains that Canticles and Psalm 44 refer simultaneously to the Virgin Mary and to the many Christian virgins and martyrs who model themselves on her. He combined verses from Psalm 44 and Canticles to create a hierarchy of holy brides, ranked according to sexual purity: the King's daughter and her virgin companions of Psalm 44 are read in accordance with Song 6:8, which lists 'sixty queens, eighty concubines, and maidens without number'. The King's daughter, according to Jerome, is Mary, and the others are virgins, widows and celibate married people, then other Christians, all to be wedded to God in various degrees of grandeur.[242] Jerome interpreted Canticles 5:10, 'My beloved is white and ruddy', which was usually understood as a reference to the Virgin Mary, as referring to God's beloved Christian virgin martyrs, who are: 'white in virginity, ruddy in martyrdom',[243] serving to liken these virgins to The Virgin. The popularity of teaching on holy virginity is also evident in the backlash against it: fourth-century monk Jovinian reacted against 'the new asceticism, which was turning even the Song of Songs, with which new Christians were welcomed into the Church, into a tract about virginity.'[244]

Read at the 1997 Summer Meeting and the 1998 Winter Meeting of the Ecclesiastical History Society (Woodbridge: Boydell, 1999), 18-28.

[241] Specific bridal verses from Psalm 44 and Canticles, and their Christian interpretations, are discussed in the previous chapter, and in Appendices 5 and 6.

[242] D. G. HUNTER, 'The Virgin, the Bride, and the Church: Reading Psalm 45 in Ambrose, Jerome and Augustine', *Church History*, 69/2 (2000), p.295.

[243] SAINT JEROME, *The Principle Works of Saint* Jerome, ed. by P. SCHAFF and H. WACE, Nicene and Post-Nicene Fathers: a Select Library of the Christian Church, Series 2, 6 (Peabody, Mass: Hendrickson, 1999), Chapter 31.

[244] M. RUBIN, *Mother of God* (London: Allen Lane, 2009), p.29.

During the early centuries of the Church, the rapid increase in the number of monastic institutions led to the growth of instructive writings on holy chastity, and the biblical image of God's virgin bride was interpreted as referring to the celibate cloistered virgin. From the start of the second millennium, Mary became patron of rapidly increasing numbers of religious houses,[245] and the virgins who lived therein were time and again exhorted to model themselves on her, especially with regard to their chastity. Mary and her virginity were most commonly held up as examples specifically for *women* in holy orders, and it is mostly, although not exclusively, women who were described as being mystically wed to the Lord.[246] As early as the fourth century, the ceremony for the consecration of nuns contained significant elements drawn from both mystical-marriage themed Marian feasts and from nuptial rites. Consecration rites included the taking of a bridal veil and a ring – elements apparently modelled on Roman marriage ceremonies,[247] and in an arrangement akin to a marriage dowry, the convent often received money and goods from the family of a new nun.

For circa seven-hundred years after the time of the early Church Fathers, most commentaries on biblical bridal imagery focused on interpreting the mystical marriage metaphor in terms of God's bride being the whole body of the Church. The Church, *Ecclesia*, was called God's bride thanks to a tradition inherited and adapted from Judaism, wherein God's people Israel were wedded to Him as the allegorical bride *Synagogua*. This tradition is

[245] *Ibid*., p.124.
[246] As Barbara Newman observes in her book *From Virile Woman to WomanChrist*, although it is more unusual, 'the monk… might also be portrayed (cross-sexually) as a bride… of Christ.' B. NEWMAN, *From Virile Woman to WomanChrist: Studies in Medieval Religion and Literature*, Middle Ages Series (Philadelphia: University of Pennsylvania Press, 1995), p. 31. The significance of a female, over a male, being dedicated to Christ is evident in the manner of their respective consecration ceremonies: the consecration of nuns may occur only on high feast days, and must be undertaken by a bishop, whereas monks may be consecrated on any day.
[247] For the ceremony of virginal consecration, see: R. METZ, *La Consecration des vierges dans l'eglise romaine* (Paris: Presses universitaires de France, 1954); and R. D'IZAMY, 'Mariage et consecration virginale au IVe siecle,' *La Vie spirituelle, Supplement*, 6 (1953), 92-107.

first Christianised by Saint Paul in Ephesians 5:25: 'husbands, love your wives, just as Christ loved he Church….' But in the twelfth century, when personal piety, mysticism, institutionalised virginity, and the cult of Mary were flourishing, early Christian writings discussed above were rediscovered. Hence the twelfth century saw the revival of the concept of each individual Christian soul being wedded to God, and of Mary being the model bride for these individuals.[248] Bernard of Clairvaux reads Canticles as an expression of both the individual human soul and the Virgin Mary being brides of God. He exhorts cloistered Christians to cling to Mary's example, saying: 'You, consecrated virgins, admire The Virgin… strive to imitate… the Mother of God… enter your sister's [Mary's] chaste inner room.'[249] He taught that Mary had remained chaste throughout her life in order to inspire future generations, saying that God 'wanted her to be a virgin… because he intended to give all humanity the necessary and most beneficial example [of]… the virgin in whom he had first inspired the vow of virginity.'[250] An influential guidebook for cloistered women, entitled *Meditations on the Life of Christ*, taught nuns to imitate Mary, saying: 'Whoever wants this birth [of Christ] in her soul as nobly and spiritually as it occurred in Mary's, she should observe the qualities which made her [Mary] a mother, physically and spiritually: she was a pure maiden, a virgin.'[251] In the N-Town Mary play from medieval England, the parallel between Mary and nuns is drawn when the Virgin takes a vow of chastity akin to that made by a nun at her consecration. Mary's mother Anna asks: 'Wole ye be pure maydn, and also

[248] MATTER, *'The Voice of My Beloved': The Song of Songs*, p.32.
[249] BERNARD OF CLAIRVAUX, *Homilies in Praise of the Blessed Virgin Mary*, ed. by C. WADDELL, trans. by M.-B. SAÏD, Cistercian Fathers Series (Kalamazoo, Michigan: Cistercian Publications, 1993), pp.13-16.
[250] *Ibid*., pp.15-16.
[251] RUBIN, *Mother of God*, p.265.

Goddys wyff?' And Mary responds: 'Ye han made youre avow, so sothly wole I, to be Goddys chast servaunt whil lyff is in me.'[252]

The Rothschild Canticles were produced in northern France, circa 1300, probably for the personal use of a nun. The miniatures therein illustrate the concept of female Christian virgins being brides of Christ, and the idea that the worthiness of these virgins is born of their being daughters and imitators of The Virgin. The Rothschild Canticles illumination given in Image 10, overleaf, shows Christ indicating to some young girls that they should be mindful of the mystical bride of Canticles, who lies alone in bed, waiting for her spouse.

And in another Rothschild Canticles illumination, given in Image 11, one woman – the Virgin Mary – reclines on a bed, while young women harvest the vines that grow from her body, hoping to partake in the fruits of her perfection. Beneath, Christ presents a chalice of wine to a woman, representing both the wine at the marriage feast when Christ marries his beloved Mary/Church/Christian soul, and the 'wine' of his blood, sacrificed for his beloved Mary/Church/Christian soul at the Crucifixion.

The two miniatures in Image 12 are from folios 18v and 19r of the Rothschild Canticles. They demonstrate Christ dying for the sake a beloved nun. In the upper image, he leads her into the garden and embraces her, while underneath, a nun points a spear towards the wound of Christ, which is aligned on the facing page. The nun points to her eye, as a reference to Canticles 4:9, when the bridegroom says 'thou hast wounded my heart, my sister my spouse... with one of thy eyes.'

That allegorical interpretations of bridal scripture sometimes refer to individual

[252] G. WALKER, ed., *Medieval Drama: An Anthology*, Blackwell Anthologies (Oxford: Blackwell, 2000), p.181.

virgins, and sometimes to The Virgin, demonstrates the extent to which the writers wished Christians to mirror Mary; they hoped to be able to assign interchangeable attributes to

Image 10: 'Sleeping Sponsa' from the Rothschild Cantcles [253]

[253] The Rothschild Canticles, Beinecke Rare Book and Manuscript Library, Yale University, MS 404, folio 70r. Image from http://monasticmatrix.org/figurae/

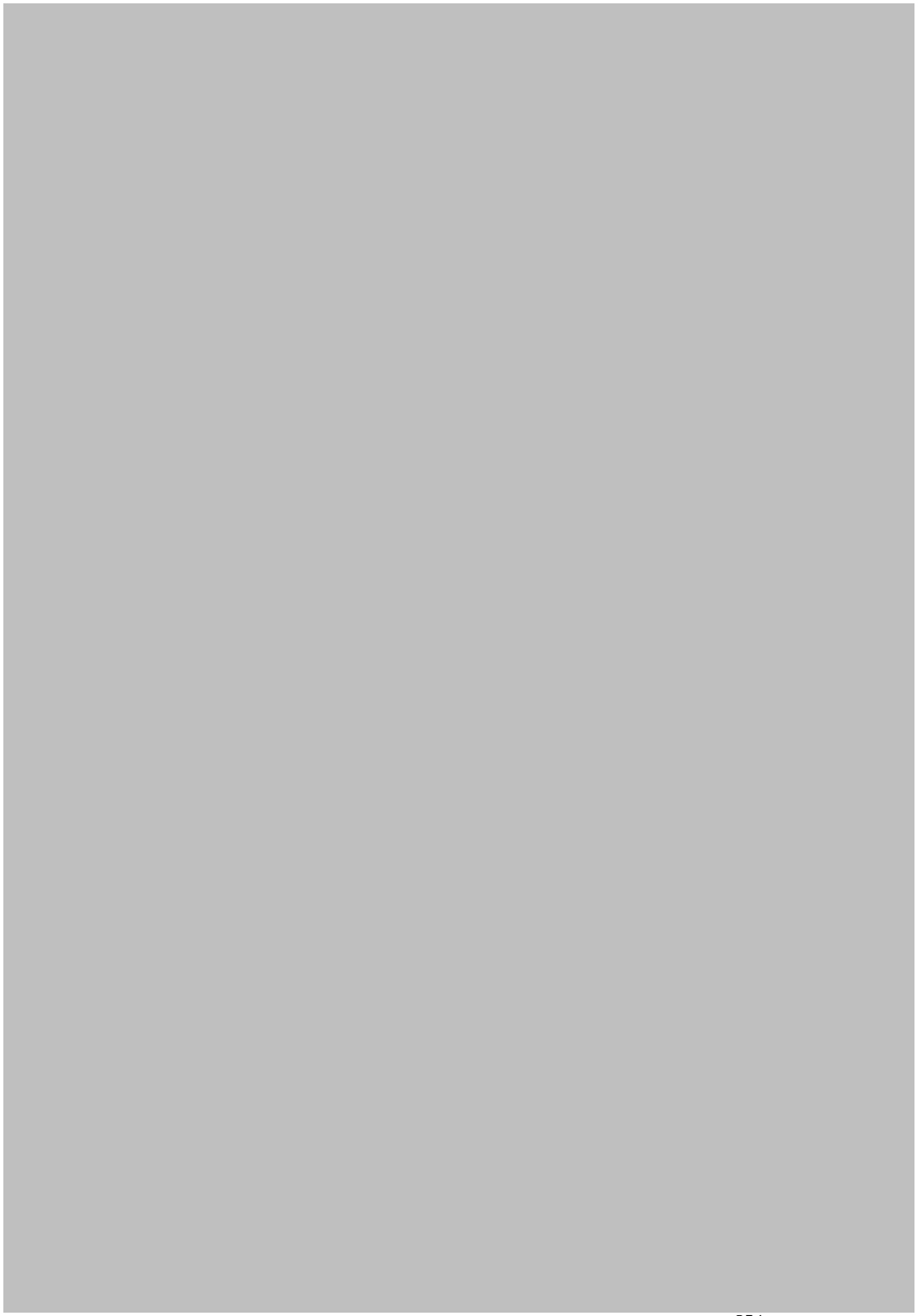

Image 11: Mary as the Mystical Wine Cellar in the Rothschild Canticles [254]

[254] The Rothschild Canticles, Beinecke Rare Book and Manuscript Library, Yale University, MS 404, folio 68r. Image from http://monasticmatrix.org/figurae/

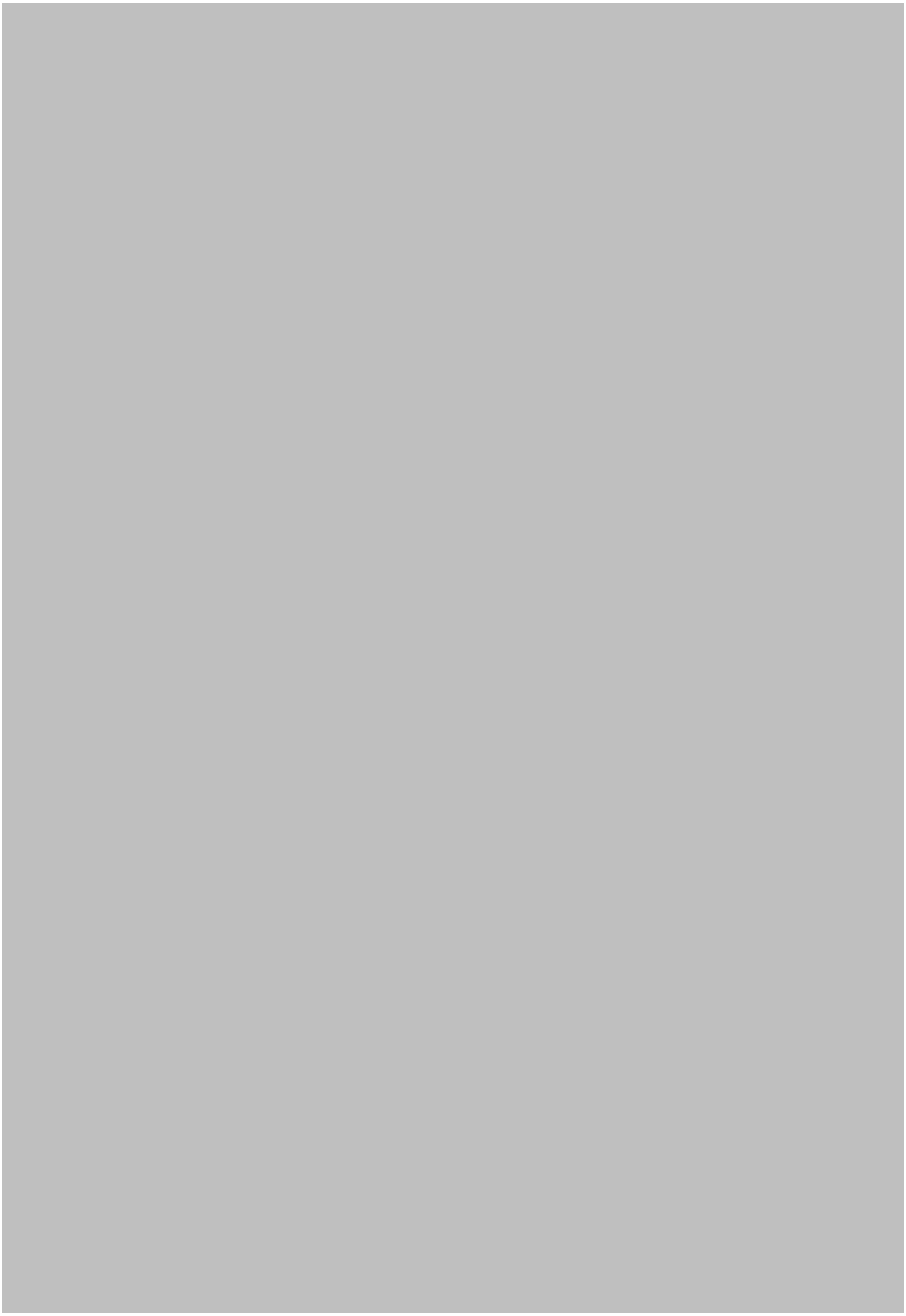

Image 12: Christ embracing the Sponsa/Christ as Man of Sorrows in the Rothschild Canticles

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[255] The Rothschild Canticles, Beinecke Rare Book and Manuscript Library, Yale University, MS 404, folios 18r and 19v. Image from http://monasticmatrix.org/figurae/

these women. In particular, the medieval Church thought of saints, martyrs, and consecrated, cloistered nuns and monks who preserved their chastity for the sake of their faith, as 'brides of Christ'. And so the medieval Church promoted the idea that all Christian souls – especially virgin souls – could be wedded to God. As the thirteenth-century *Bible moralisée* puts it, 'The Virgin represents all virgins'.[256]

This potential for the bride of Canticles to be interpreted as the individual Christian soul, rather than as Mary or Ecclesia, is evident in Montpellier Codex motets. Mo 6-8 are organa accompanied by an illuminated initial 'V', from the word 'Virgo', that depicts Mary

[256] RUBIN, *Mother of God*, p.262.

holding Christ, shown in Image 13, overleaf. They are composed on the tenor line VIRGO SPONSUS AMAT SPONSAM, SALVATOR VISITAT ILLAM, (The groom loves the bride, the saviour comes to visit her). One might reasonably assume, then, that the tenor line is a reference to the mystical marriage of the bridegroom God to the Virgin Mary when he visits her at the Annunciation. But in fact this text, which recalls themes from the book of Canticles, is drawn from Responsory chant used in Matins, Vespers, and Mass for Saint Catherine of Alexandria, whose mystical marriage to Christ was a popular medieval hagiographical story.[257] So Mo 6-8 in fact refer to Saint Catherine rather than to Mary. The scribe responsible for the Marian illumination was presumably aware that the virgin in question was Catherine, and perhaps intended that his depiction of Mary here might highlight the parallels between the women.

The middle section of Mo 7 presents the word AMAT, and this section of the tenor line reappears again in Mo 177 (given in Appendices 1-177 and 2-177). The triplum of Montpellier Codex motet 177 is a devotional Latin text that appears to address the Virgin Mary, asking her to intercede for sinners. However, I will now demonstrate why I believe that elements of the vocabulary used in this lyric imply it is in fact a prayer to saint Catherine.[258] As a virgin saint, Catherine was easily likened to Mary. In a thirteenth-century *Life of Saint Catherine* from the famous *Golden Legend* collection of saints' lives, a holy man says to Catherine: 'there was never none like [you], save only our blessed Lady, Christ's own mother, Queen of all queens'.[259] A company of virgins present Catherine to Christ, saying to her: 'Do

[257] My tenor sources are informed by H. VAN DER WERF, *Integrated Directory of Organa, Clausulae, and Motets* (Rochester, New York: [the author], 1989). The story of Catherine's marriage to Christ is detailed below.
[258] The translation of this lyric in the Tischler edition of Mo gives a capital 'V' for 'Virgin', implying address to the Virgin Mary.
[259] The *Golden Legend* is a thirteenth-century collection of popular saints' lives stories, compiled by Italian Archbishop Jacobus de Voragine. All my Golden Legend quotations are taken from: JACOBUS DE VORAGINE, *The Golden Legend or Lives of the Saints*: *Englished by William Caxton 1483*, ed. by F. S. ELLIS, Temple Classics, 7 (London: 1900), [electronic resource]. http://www.fordham.edu/halsall/basis/goldenlegend/GoldenLegend-Volume7.htm#Katherine

not be afraid… Come forward, for the Lord desires you.' These words are deliberately loaded with Marian connotations: they are reminiscent of the Angel Gabriel's address to Mary in Luke's Gospel Chapter 1:30, "Do not be afraid, Mary, for you have found favour with God"; and of Psalm 44 verse 12: 'so shall the King greatly desire your beauty', which was understood as prophesying God's desire for Mary at the Annunciation and which is employed in Marian mystical marriage-themed liturgies.[260]

Image 13: Illuminated Initial 'V' from Mo 6-8, folio 5v

Just as Mary is chosen to be God's bride, Catherine is chosen to be Christ's bride. Drawing attention to this parallel, the *Golden Legend* has Mary presenting Catherine to Christ as his bride-to-be. Christ then weds Catherine in a mystical marriage ceremony:

[260] BERNARD OF CLAIRVAUX, *Homilies in Praise of the Blessed Virgin Mary*, p.16.

> Our Lord… said: "Mother, that which pleases you, pleases me, and your desire is mine, so I desire that of all the virgins of the earth, Katherine be joined to me in marriage." And he said "Katherine, come to me… and give me your hand." And our Lord espoused her in… spiritual marriage…

After this, all the inhabitants of heaven celebrate by singing the *Sponsus amat sponsam* Response that provides the AMAT tenor line for this motet.

It was a popular medieval belief that Catherine's intercessory prayers for humanity were particularly powerful because, as detailed in the *Golden Legend*, just before her beheading, Christ grants Catherine's wish that anyone who prays through her have their requests met:

> she prayed: "O! Jesus Christ… I pray that by your mercy, you grant the request of whosoever… calls on me." And then a voice said to her: "the gate of heaven is open to you. And to those who remember your martyrdom I promise the comfort of heaven of that they request."

Therefore, Catherine became an especially popular saint, and it is not unexpected that she should be one of the few saints to feature in the Montpellier Codex.[261]

The triplum of Mo 177 refers to Catherine as *candens lilium super lilia* (bright lily above all lilies). This is a typical Marian epithet, but is also particularly suitable for Catherine, who, in the *Golden Legend*, is told that she, as favourite among the virgins, will be crowned with lilies and roses:

> [Katherine] met a glorious company, all clothed in white, with crowns of white lilies on their heads… and then another more glorious company… with crowns of red roses on their heads… and they… said to her… "no-one was ever more lovingly welcomed to our Lord than you are… you shall wear our clothing and our crown…."

[261] Aside from the Virgin Mary, the three-hundred and forty-five pieces of the Montpellier Codex also mention: Saint Germain in Mo 12; Saint Nicholas in Mo 60; Saint Andrew in Mo 70; and Saint Martin and Saint Augustine in Mo 306.

Bearing in mind that the motet's AMAT tenor line is taken from the Responsory chant for Saint Catherine, (discussed above in relation to Mo 6-8), I believe that the triplum's prayer to a saint who is described as a 'lily' is actually an address to Saint Catherine, rather than Mary, as might first appear to be the case. The triplum lyric reflects the ease with which the Virgin Mary and the concept of her mystical marriage were used as a model for other Christian virgin saints. The epithets and vocabulary here applied to Catherine could so easily be applied to Mary, and the parallels between devotion to Mary and devotion to Catherine are obvious: both women can intercede with God for sinners, and both help their devotees to access God's grace and a place in heaven. I will now consider how the triplum interacts with the French motetus line.

Read alone, the motetus voice is a typical *chanson d'amour*. But in the context of its juxtaposition with the tenor and triplum, it takes on new meaning. By rejecting *lis*, *rosier* and *biau dit* (lines 1, 2 and 6), the motetus is not only saying that it takes more than the joys of Spring to make him sing: lilies, roses and *biau dit* are representative of Saint Catherine, who, as the bride of Christ, wore lily and rose crowns, and spoke 'fine words' to confound her Pagan assailants with Christian wisdom.[262] So the motetus' rejection of *lis*, *rosier* and *biau dit* represent his rejection of the spiritual love associated with Saint Catherine, in favour of earthly *Amours*.

The motet consists of forty-eight perfections, in which a twelve-perfection tenor line is repeated four times. This divides the piece into four phrases of eleven perfections of music

[262] The *Golden Legend* tells that God blessed Catherine with wisdom and words so that she triumphed when the Emperor Maxentius made her debate with fifty Pagan wise men:

> And when the emperor saw that in no manner he could resist her wisdom, he sent secretly by letters for all the great grammarians and rhetoricians that they should come hastily to his pretorium to Alexandria, and he should give to them great gifts if they might surmount a maiden well bespoken... And when the virgin right wisely disputed with the masters, and that she had confounded their gods by open reasons, they were abashed and wist not what to say, but were all still.

each followed by one of silence. In the first twenty-three perfections, the motetus and triplum sing five lines of text each, always in perfect harmonies (fifths and octaves) with one another on stressed beats (apart from two major sixths above the tenor in perfections six and ten), and always beginning and ending their phrases together.[263] But at the twenty-fourth perfection – one perfection before the half-way point of the motet – the motetus disrupts the pattern that dominates the rest of the piece: it begins its seventh line unexpectedly early, in what should have been the silence at the end of the second phrase, heralding an end to tidy and predictable phrase lengths. This word sung here, *armonieus*, is, ironically, on the second of five dissonances that appear in the second half of the motet, on the strong beats of perfections 22, 26, 34, 38, and 46. I will argue that these harmonies, together with some unstressed but unusual dissonances in perfection 32, are employed by the composer to help convey the message that sacred love will reap rewards while secular love can only harm.

At perfection 22 (bar 11b) the motetus sings a whole tone a above the tenor's g and the triplum sings a major sixth e' above the tenor, perhaps providing a musical hint that the *biau chant* and *biau dit* (fine songs and words) of the motetus are not what they seem. At the end of the word *armonieus* on perfection twenty-six (bar 13b), the composer gives the triplum the pitch b flat with the motetus and tenor's a, emphasising the *dis*harmony of the upper voices' subject matters and the ironic intention of the word *armonieus*. From the word *armonieus*, the triplum sings shorter phrases that function as a moralising commentary on the motetus. The first two syllables of the motetus' words *armonieus sons* (harmonious songs) are unaccompanied, so sound very clearly, and this phrase is followed immediately by the triplum singing the word *vicia* ('vices'), again, unaccompanied by other voices, so clearly audible. In turn, this is followed by the motetus singing *mi font resbaudir* (makes me rejoice),

[263] Thirteenth-century theory of consonance and dissonance is explained in Appendix 11.

accompanied only by the tenor, so, again, easily audible. In performance, the sequence of these three phrases sounding without the distraction of another texted voice can be interpreted as creating the sense: *armonieus sons, vicia, mi font resbaudir* (harmonious songs, vices, make me rejoice), as though the motetus is confessing that his own lyric is sinful or as though the triplum is passing judgement on the motetus' impious choice of song. The motetus then imitates the melodic figure that the triplum sang at the opening of the motet, perhaps to highlight the interlocking nature of the upper voices at this point, or perhaps mocking the triplum's piety by hijacking its melody for irreverent purpose. In bars 15-18, as the motetus sings of rejoicing and making songs, the triplum prays for *peccatorum omnium* (all sinners). The words *peccatorum omnium* (all the sinners) have a musical setting that is remarkably – and appropriately, given their meaning – dissonant against the lower voices. On '*to*' of *peccatorum*, perfection 32, the triplum's two quavers e'-f' clash with the motetus' d'-e'. The tenor is silent here, so does not provide a note that is consonant with either of the upper voices, and the exposed whole tone and semitone dissonances between the upper voices sound alone. Although these clashes are not on a stressed beat, they are unusual in that rather than the whole-tone dissonance being immediately followed by a consonance, it is followed instead by an even harsher, semitone discord. The '*om*' of *omnium* at perfection 34, continues the notably unusual harmonisation of the phrase *peccatorum omnium,* when the the triplum's e' is a major sixth above the tenor's g, providing a dissonant contrast with the motetus' perfect fifth d' above the tenor. Continuing to illustrate the disharmony of the motetus' secular subject matter with that of the pious triplum and tenor, at perfection 38 (bar 19b), the triplum's f' is a minor sixth above the tenor's a, and the motetus' g is a minor seventh above the tenor. The dissonance here is enhanced by the whole-tone clash between the top two voices. The motet ends with a moral victory for the pious triplum, who, through devotion to

Saint Catherine, has the promise of Christ placing him in *sanctorum Gloria* (the glory of the saints), while the motetus loses his freedom (*vueille ou non*) and is trapped *en prison* by his devotion to secular *Amours*. Thus via the juxtaposition of the tenor and triplum's Saint Catherine theme with the motetus' secular French love lyric, the motet's lyrics and musical setting work to advocate spiritual love and devotion over desire for worldly women.

Mo 108 uses the tenor line AGMINA, taken from an Alleluya chant for Saint Catherine, which reads *Corpus beate virginis et martyris sanguineum et lacteum deferebant cum cantico agmina* (With singing, the procession was carrying down the bloody and milky blessed body of the virgin and martyr).[264] In the light of this tenor association, it is legitimate that the triplum's vernacular expression of a man who willingly suffers for his beloved lady be read as a reference to Christ's love for his bride Catherine. (See Appendix 1-108.)

Considering that in the Middle Ages monks and nuns could be cloistered against their wills, under duress rather than out of a real desire to be chastely wedded to God, it is not surprising that many strayed – or at least fantasised about straying – from their vows. Hence, sometimes Mary's role as the ideal 'bride of Christ' is used as a foil for the shortcomings of corrupt clergy, who behave as though they are wedded to worldly pleasures rather than to

[264] The *agmina* ('procession' – lit. 'troops') seems to refer to the angels who carry the martyred body away, rather than the Christians who rediscover and carry it to their chapel, because when the Christians discover the body, it is 'dried up for a length of time' – presumably no longer bloody and milky. The *Golden Legend* presents the two events as follows:

> When she was beheaded there issued out of her body milk instead of blood, and angels took the body and bare it unto the Mount of Sinai, more than twenty journeys from thence. Hermits went forth… and came unto the place where the body had lain for one hundred and thirty years in a stone. And her flesh was dried up for length of time, but the bones were so compact and pure that they seemed to be kept by the cure of angels. Then they took up with great joy and reverence this holy body and bare it down into the chapel which they had made.

God. Some Mo motets function in this way, comparing Mary to these fallen virgins in order to emphasise only their differences; the chastity and pure perfection of Mary over the debauchery and depravity of clergy who have succumbed to the temptations of earthly sin.

In Mo 110, the ideal of a nun being a bride of Christ who aims to model herself on the Virgin Mary comes under threat from the tempting pleasures of worldly love, and the figure of the Virgin serves as a foil against which a corrupted nun is compared and criticised. (See Appendix 2 – Mo 110 and the lyric translation in Appendix 1 – 110.) I will begin by reviewing what Lisa Colton has said about this motet, and will then present my own analysis of the piece.[265]

Colton provides an analysis of this motet in which she argues that the musico-lyrical structure, the internal melodic borrowing, and the interplay of voices are used by the (probably male, and probably clerical) author to convey a fantasy about a nun and monk's forbidden desire for one another, through which he reveals his own ideas about female chastity, and his fascination with the tension between female sexuality and nuns' vows. Exploring the use of gendered voices in the motet, Colton concludes that this piece belongs to a body of works that reinforces 'stereotypes in the representation of aspects of femininity and female sexuality through music' and which 'frequently portrayed women (Mary, saints, secular women, mythological women)… through the eyes and authorial voice of a man, emphasizing the paradox of Eve and Mary as exemplars of femininity.'[266]

Ardis Butterfield describes Mo 110 as a 'clerical fantasy', wherein the triplum nun seeks love, and the motetus monk celebrates this.[267] But as Colton points out, the nun is not necessarily seeking love: the triplum, arguing that a nun who keeps her vows of chastity will

[265] Colton provides a critical analysis of this motet in L. COLTON, 'The Articulation of Virginity in the Medieval Chanson de nonne', *Journal of the Royal Musical Association*, 133/2 (2008), 158-88.
[266] *Ibid.*, p.159.
[267] A. BUTTERFIELD, 'The Language of Medieval Music: Two Thirteenth-Century Motets', *Plainsong and Medieval Music*, 2 (1993), p.15, n.29.

miss out on the joys of love, is in the third-person voice speaking *about* and *to* a nun, describing her and advising her. Therefore, argues Colton (making the reasonable assumption that this is probably a male-authored lyric), the triplum nun actually comprises 'a masculine ideal of the female experience.'[268] The motetus monk, on the other hand, recounts his real-life experiences in the first person, saying: *Moine… ne doit ester sans amour… pour moi le di… Si amoie en mout haut leu…* (A monk need not be without love… I speak for myself… I was loving in a very high place). Thus, according to Colton, Mo 110 does not display a nun who is necessarily 'seeking love', as Butterfield interprets it, but rather, reveals what its author both hopes for and fears in cloistered women: on the one hand, the motet encourages and celebrates the idea that the nun may be willing to take a lover, but on the other hand, the nun's potential to take part in a sexualised, human relationship is cast as negative, ungodly and dangerous.

Picking up Colton's interpretation of the triplum as a male-authored depiction of a female role, my analysis will provide an alternative – although not necessarily conflicting – interpretation of Mo 110, in which I will demonstrate that Mo 110 has significant Marian undercurrents that can facilitate our understanding of medieval ideas about women, men, and the Virgin Mary in medieval society, and I will discuss how Mo 110's lyrics, music, and manuscript illumination, work to contrast the nun, the monk, and their vulnerable holy vows, with the Virgin Mary's perfect chastity.

The monk's lyrics seem to be deliberately ambiguous: do they refer to his love for an earthly sweetheart – perhaps the triplum's nun? Or are they about his passionate dedication to the Virgin? He tells: *Si amoie en mout haut leu, quant me rendi* (I was loving in a very high place when I became a monk). Does this imply that he was forced into the convent against his

[268] COLTON, 'The Articulation of Virginity', p.172.

will; forced to forsake a highly esteemed worldly beloved? Or does it suggest that his love for the Virgin Mary, the highest-ranking of all women, inspired him to take holy orders? He celebrates that monks *ne doit estre sans amour au mains de nostre Signor* (need not be without love in the hands of our Lord.) Is this because he can rejoice in religious love? Or because he still has amorous encounters with young women such as the triplum's nun? His phrase *enquore aime je en Dieu celi* (I still bear a godly love for her), probably makes most sense when interpreted as his reassuring us that he is still as dedicated to the Virgin, but could imply that he retains a chaste adoration for an abandoned worldly beloved. Likewise, his words *qu'onques a nul jor si vaillant ne vi* (I never, ever saw one so worthy) are most comfortably applicable to his vision of the Virgin, but are also reminiscent of the language of courtly love that elevates the beloved earthly lady to an almost goddess-like status.

The composer uses the musical setting to compare the monk and the nun with the Virgin Mary: the melodies, harmonies and structure of the music all work to this aim. Most significantly, the Virgin Mary is present in this motet by means of the same music appearing in the Bamberg and Las Huelgas manuscripts, but with entirely Latin, Marian texts.[269] For a medieval listener, familiar with the Bamberg/Las Huelgas Marian version of this motet, Mo 110's melodies conjure the figure of the Virgin Mary as a backdrop for the motet, and thus the monk and the nun, who are tempted to break their vows, are held in comparison to the perfectly chaste Virgin.

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[269] Instead of the threat of a bride of Christ forsaking her vows, the triplum in the Latin version of this motet sings: *Celi domina,/ Quam sanctorum agmina/ Venerantur omnia/ In celesti curia,/ Tuum roga filium,/ Redemptorem omnium,/ Ut sua clemencia/ Nobis donet bravium/ Et deleat vicium/ Se precancium/ Et opprobia.*
(Queen of Heaven, whom the troops all worship in the heavenly court, ask the mercy of your son, the redeemer of all, to give us the prize and allow our faults to pass.)
While the motetus, instead of a monk contemplating earthly love, has: *Ave virgo virginum,/ Ave lumen luminum,/ Ave, nostrum gaudium,/ O Maria! Ave, salus hominum/ Et venia,/ Perperisti filium,/ tu filia,/ Quem portas in gremium pia,/ Nostrum et solacium,/ Flagrans lilium/ Super lilia.*
(Hail Virgin of virgins, hail light of lights, hail our joy, O Mary! Hail man's salvation, and forgiveness, you bore a son, you are a daughter, you lovingly carry your son in your lap you are our comfort, bright lily above all lilies). Bamberg Codex [Ba], motet 4; Las Huelgas Codex [Hu], folio 115, trans. by RLD.

The musical structure of this motet can be read as illustrating that the monk is torn between religious love for Mary and profane love for the nun. I will demonstrate how the sacred tenor and secular triplum parts compete to dominate the motetus monk's harmonies and phrase lengths, so that the monk is caught up in a musical tug-of-war. For the first twenty-six perfections of the motet the length of the motetus monk's phrases accord with the sacred, liturgical tenor line, so that the tenor and the motetus cadence together from the opening of the piece up to the motetus' ninth line. Then at the end of the thirty-first perfection, the monk's cadence coincides instead with the triplum nun's cadence, and these two upper parts now continue to time their final three phrases so that they begin and cadence together until the end of the piece, leaving the sacred tenor alone and rhythmically misaligned from the other voices. It is significant that the first of these three triplum-motetus synchronised phrases has the triplum singing *puis-que n'en est saisiz* (from the time one is 'seized') (line 9), as though signifying that the monk has been 'seized' by the nun; he has succumbed to worldly temptation, abandoning the sacred tenor and his beloved Virgin Mary in order to unite with the triplum nun, who is a sham, pale imitation of the true bride-of-Christ. This is demonstrated in the chart below, which shows how many perfections are contained in each phrase of each of the three voices. The tenor and motetus cadence together, after 4, 8, 12, 14, 18, 24, 26, and 30 perfections (with some dovetailing interrupting their unity at the tenor's sixth phrase/nineteenth perfection), then the triplum dominates, so that the triplum and motetus cadence together after 31, 35, 38 and 41 perfections, as demonstrated in Table 8, overleaf. I have also constructed a graphic representation of how the monk's phrase lengths/cadences synchronise with the sacred tenor up until the final three cadences, as the nun 'seizes' him and he abandons the sacred tenor in favour of synchronising with the

triplum. See Table 9.

Similarly, at the word *saizis* (seized) at the third line from the end of the motet, the syllable counts of the motetus' phrases transfer their allegiance from their agreement with the lengths of the sacred tenor's phrases to agreement with the triplum's syllable counts, reflecting that the monk has decided to abandon holy love for the potential of more worldly delights with the nun. The triplum's lyrics are divided up into lines that have the following syllable counts: 5, 7, 7, 7, 7, 7, 7, 7, 7, 5, 5; while the motetus' lyrics are as follows: 7, 7, 7, 4, 7, 4, 7, 4, 7, 2, 7, 5, 5. Hence for the only time during the motet, the triplum and motetus coincide for the final three lines of the piece, with syllable counts of 7, 5, and 5 per line, beginning with the word *saisiz*.

The motet's harmonies tell a similar story: the beginnings and endings of the monk's phrases are always in harmonic agreement (forming perfect unison, fourths, fifths or octaves) with the sacred tenor. For the first eight of the monk's phrases, the triplum accords with these harmonies, allowing the monk and the tenor's agreement to progress undisturbed.[270]

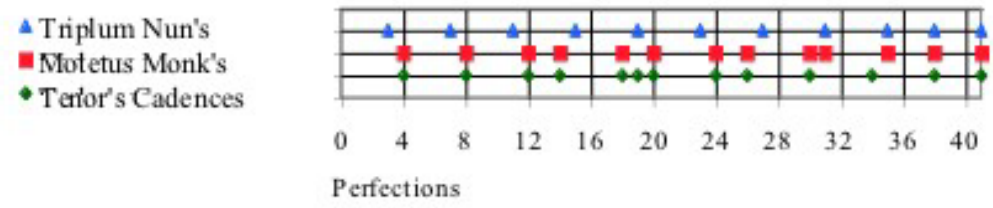
Table 8: Phrase Lengths and Perfections in Mo 110

Phrase/Line	Tenor	Tenor	Motetus Monk	Motetus Monk	Triplum Nun	Triplum Nun
	Perfections per Phrase	Running total of Perfections	Perfections per Phrase	Running total of Perfections	Perfections per Phrase	Running total of Perfections

[270] At the end of the motetus' fourth phrase (perfection 14), the triplum sings a d' over the motetus and tenor's perfect fifth f and c'. However, given that all other manuscript sources for this motet have a concordant c' here for the triplum, this is likely to be a scribal error. See Bamberg Codex [Ba], motet 4; Las Huelgas Codex [Hu], folio 115, and the sources that reproduce the Mo version of this piece: La Clayette, folio 374r; Wolfenbüttel 1099 [W2], folio 207r-v; and Darmstadt [Da] folio IIIv (the Da version is fragmentary).

1	4	4	4	4	3	3
2	4	8	4	8	4	7
3	4	12	4	12	4	11
4	2	14	2	14	4	15
5	4	18	4	18	4	19
6	1	19	2	20	4	23
7	1	20	4	24	4	27
8	4	24	2	26	4	31
9	2	26	4	30	4	35
10	4	30	1	31	3	38
11	4	34	4	35	3	41
12	4	38	3	38		
13	3	41	3	41		

Table 9: Coordination of Cadences in Mo 110



However, in the motetus' ninth and tenth the lines, on the approach to the triplum's word *saisiz* (seized) in bar 17, the triplum begins to challenge the harmonies created by the monk and tenor, disrupting them with dissonant notes. On the cadence of the motetus' ninth line, (the beginning of the second perfection in bar 15), the triplum sings an e' against the perfect fifth created by the tenor's g and motetus' d'; at the start of the motetus' tenth line, the triplum sings an f' against the motetus' g. The tenor is silent here, and so the motetus functions as the lowest voice and a bare, dissonant minor seventh is heard. This dissonance is not resolved on the subsequent weak beat, as is usual practice, recommended by contemporary theorists, but instead, the motetus then sings e' against the tenor's f, creating a major seventh with the lowest note sounding, and disturbing the perfect fifth consonance between the motetus (on c') and the tenor.[271] In the very next line after these dissonances, the triplum sings the word *saisiz,* and as demonstrated, the motetus switches from coordinating its cadences and syllable counts with the tenor to coordinating them with the triplum: the monk has yielded to the temptation of the nun.

Mo 110 also illustrates the nun's dangerously sexual allure and the threat she poses to her own – and the monk's – chastity, by means of the manuscript illuminations that sit by the triplum and motetus' opening initials. Beside the motetus, a gargoylesque creature that

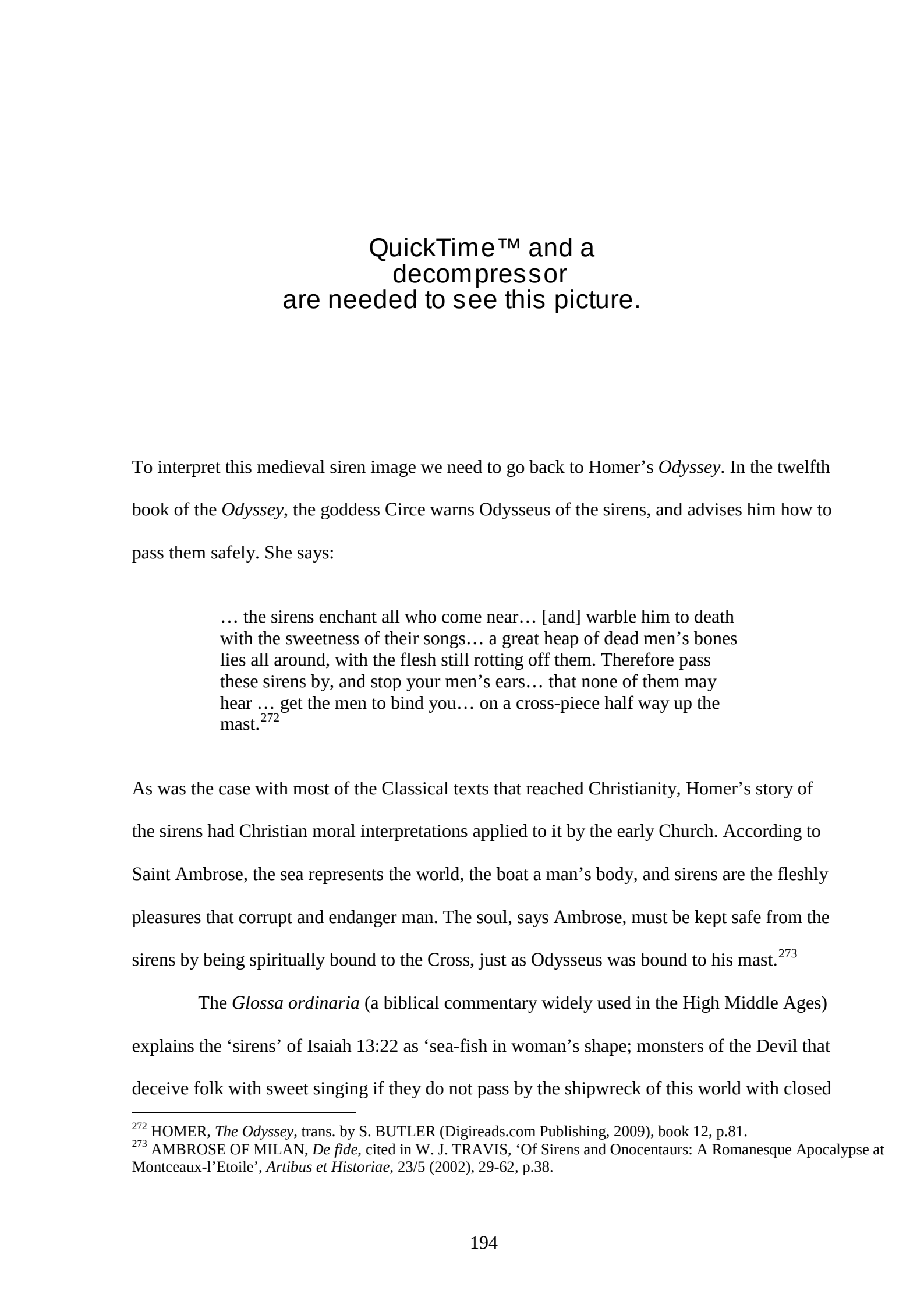
[271] Thirteenth-century theory on consonant and dissonant intervals is explained in Appendix 11.

appears to be part-monk (as implied by his brown, cowl hood), part-jester (he has bells on his outfit), and part-devil (he has a tail and hooves instead of feet), gazes up at the motetus' lyric:

Image 14: Mo 110 Motetus Manuscript Illumination, folio 153r

The part-monk, part-jester nature of this creature reflects that Mo 110's monk is torn between his holy vows and his desire for worldly amusements; that he is part-human, part-animal shows that he is caught between morality and immorality. And beside the triplum, the scribe has drawn a picture of a siren:

Image 15: Mo 110 Triplum Manuscript Illumination, folio 152v



To interpret this medieval siren image we need to go back to Homer's *Odyssey*. In the twelfth book of the *Odyssey*, the goddess Circe warns Odysseus of the sirens, and advises him how to pass them safely. She says:

> … the sirens enchant all who come near… [and] warble him to death with the sweetness of their songs… a great heap of dead men's bones lies all around, with the flesh still rotting off them. Therefore pass these sirens by, and stop your men's ears… that none of them may hear … get the men to bind you… on a cross-piece half way up the mast.[272]

As was the case with most of the Classical texts that reached Christianity, Homer's story of the sirens had Christian moral interpretations applied to it by the early Church. According to Saint Ambrose, the sea represents the world, the boat a man's body, and sirens are the fleshly pleasures that corrupt and endanger man. The soul, says Ambrose, must be kept safe from the sirens by being spiritually bound to the Cross, just as Odysseus was bound to his mast.[273]

The *Glossa ordinaria* (a biblical commentary widely used in the High Middle Ages) explains the 'sirens' of Isaiah 13:22 as 'sea-fish in woman's shape; monsters of the Devil that deceive folk with sweet singing if they do not pass by the shipwreck of this world with closed

[272] HOMER, *The Odyssey*, trans. by S. BUTLER (Digireads.com Publishing, 2009), book 12, p.81.
[273] AMBROSE OF MILAN, *De fide*, cited in W. J. TRAVIS, 'Of Sirens and Onocentaurs: A Romanesque Apocalypse at Montceaux-l'Etoile', *Artibus et Historiae*, 23/5 (2002), 29-62, p.38.

ears.'[274] Honorius Augustodunensis warns Christians of the siren named Luxuria. Luxuria, knowing that death is imminent, preaches that life-long physical pleasure should be enjoyed and that repentance should be postponed until the last moment.[275]According to an eleventh-century hymn, one of the seven demons expelled from Mary Magdalene in Luke 8:2 was a siren of pleasure.[276] In this image from the thirteenth-century northern French Sloane manuscript, a siren-woman has sung the sailors to sleep, and now clutches their souls (which are represented by fish), while they remain blissfully unaware of their peril.

Image 16: A Siren Steals Men's Souls, in the Sloane Manuscript [277]

While en was always female, (sirens were depicted with women's faces and breasts) and represented the view that women and sex would rob man of his soul and salvation. Siren images indicate that

[274] L. HOLFORD-STREVENS, 'Sirens in Antiquity and the Middle Ages', in *Music and the Sirens*, ed. by L. P. AUSTERN and I. NARODITSKAYA (Bloomington: Indiana University Press, 2006), p.31.
[275] HONORIUS AUGUSTODUNENSIS, 'Dominica in Septuagesima', cited in M. A. SIGNER, 'The *Speculum Ecclesiae* by Honorius Augustodunensis on Jews and Judaism: Preaching at Regensburg in the Twelfth Century', in *Crossroads of Medieval Civilization: The City of Regensburg and its Cultural Milieu*, ed. by E. E. DUBRUCK and K. H. GÖLLNER (Detroit, MI: Consortium for Medieval and Early Modern Studies, 1984), 121-137.
[276] HERMANN OF REICHNAU (attributed), *Exsurgat totus almiphonus*, cited in G. M. DREVES and C. BLUME, eds., *Analecta hymnica medii aevi*, 55 vols (London: Johnson Reprint Corporation, 1961; facsimile reprint of Leipzig: Reisand, 1886-1922), pp.42-45.
[277] Sloane MS 3544, folio 28v. Image from http://bestiary.ca/

the female sex can be dangerously animalistic: although the sirens have human heads, their animal lower bodies suggest that their behaviour is governed by primeval physical instincts, rather than by morality or reason.[278]

The twelfth-century cleric Thomas de Froidmont explains that the sirens represent worldly women. He says:

> As the siren with her sweet melodies distracts sailors from the right path… today's woman, through her seductive and caressing words distracts God's servants from their saintly resolution, placing their soul in danger.[279]

Sirens are often depicted combing their long, loose hair, which was associated with sexual allure and lax morals. The siren's hair contrasts with the tightly restrained hair of modest, respectable women – especially nuns, who cut most of their hair off.[280] The siren in the margin of our motet gazes at her reflection in a mirror, mirrors being an obvious symbol of vanity – especially female vanity. According to her vows, Mo 110's triplum nun should be veiled, hiding as much hair and flesh as possible, and with no desire to preen in the mirror. She should be a modest bride of Christ, modelling herself on the Virgin Mary. But instead, she is siren-like; her loose, flowing hair and her mirror show that she is a beacon of sexual allure tempting men with dangerous pleasures.

Just as the lyrics and musical setting of Mo 110 can be read as suggesting that the worldly, fallen nun and the Virgin Mary are in opposition as competitors for the love of the monk, Bernard of Clairvaux presents the Virgin Mary – the ultimately chaste and modest

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[278] C. BROWN, 'Bestiary Lessons on Pride and Lust', in *The Mark of the Beast: The Medieval Bestiary in Art, Life, and Literature*, ed. by D. HASSIG, Garland Medieval Casebooks, 22 (New York: Garland, 1999), p.60.
[279] THOMAS DE FROIDMONT, *De modo bene vivendi*, vol. 84, 1285-86, cited in E. A. DALE, 'Monsters, Corporeal Deformities, and Phantasms in the Cloister of St-Michel de Cuxa', *The Art Bulletin*, 83/3 (2001), p.115, trans. by RLD.
[280] C. BROWN, 'Bestiary Lessons', p.110.

woman – as the remedy to the dangers of the sirens. As bearer of the epithet *stella maris* (Star of the Sea), Mary is the spiritual Pole Star; she protects vulnerable 'sailors' (which are Christian souls) from the perilous sirens (which are worldly temptations). Bernard commends the Virgin Mary to those confronted by the sirens of unworthy, earthly desires. He says:

> She… is that splendid and wondrous star suspended… over his great wide sea… do not avert your eyes from the brightness of this star. When the wind of temptation blows up within you… gaze up at this star, call out to Mary… should… fleshly desire violently assail the frail vessel of your soul, look at the star, call upon Mary… Following her, you will never go astray.[281]

The siren's fishy, snake-like tail and dangerous feminine allure suggests an association with the serpent from the Genesis Fall story, and with Eve – the ultimate fallen woman of the Bible. The sins of the serpent and of Eve were remedied by the antithetical female character of the Virgin Mary, and medieval images depict the Virgin crushing feminine, siren-like serpents under her feet. For example, Image 17, overleaf, shows a sculpture from Notre Dame of Paris, wherein the Virgin stands on top of a serpent, which has a woman's face and upper body – perhaps representing the serpent and Eve simultaneously. Here, just as in Mo 110, the Virgin Mary is pitted against the evils of a siren-like female, but unlike in the motet, the cathedral sculpture has the Virgin triumphant.

Many other Montpellier Codex motets have a similar theme to that given in my reading of Mo 110, using the Virgin as a model of perfection with which lesser, worldly women can be negatively compared, and several Mo motets that employ this theme use the

[281] BERNARD OF CLAIRVAUX, *Homily II: super Missus est*, 17, quoted in POPE PIUS XII *Doctor Melifluus: Encyclical of Pope Pius XII on Saint Bernard of Clairvaux, the Last of the Fathers* (Rome: Saint Peter's, 1953), [electronic resource] http://www.vatican.va/holy_father/pius_xii/encyclicals/

Marian, Assumption-themed VERITATEM tenor line. As was explained in Chapters 2 and 3, Mary's mystical marriage is primarily manifested in two feasts: the Annunciation (when she became the mother of God's son), and the Assumption (when she became Queen of Heaven beside Christ the King). Annunciation-themed motets tend to concentrate primarily on the Virgin herself (even if their meaning is hidden behind symbols and allegory). However, outside of Fascicle IV, Montpellier Codex Assumption-themed motets – in particular, those with a VERITATEM tenor line – tend not to focus on the Virgin alone, but commonly serve to compare Mary with lesser, worldly women, usually through juxtaposition of two contrasting upper-voice lyrics – one Marian and one secular. The following section of this chapter will explore how a selection of Montpellier Codex Assumption-themed motets with VERITATEM tenor lines work to compare worldly women with the Virgin Mary. I discuss Mo 57, 113, 125, 155, 156, 171 and 169. Of these motets, Mo 57 is the only entirely Latin piece. The others all have at least one voice in Old French, reflecting that they compare and contrast the sacred and the secular. The reader is reminded here of the VERITATEM tenor's chant source, biblical source, and its medieval meaning and associations. (More details on this are given in Appendix 5.) VERITATEM is an extract from a Gradual chant:

> *Propter veritatem et mansuetudinem, et justiutiam: et deducet te mirabiliter dextera tua.*
> V. *Audi filia, et vide, et inclina aurem tuam: quam concupivit rex speciam tuam.*
>
> (Because of truth and meekness and righteousness; and your right hand shall wondrously lead you.
> V. Hearken, O daughter, and consider, and incline your ear. So shall the King greatly desire your beauty.)

Image 17: Mary Stands Above Adam, Eve, and the Serpent, on Notre Dame, Paris [282]

[282] Sculpture on Notre Dame, Paris. Image from http://northstargallery.com/

The source of this chant is verses 5 and 11-12 of the bridal Psalm 44. It was sung during the Feast of the Assumption of the Virgin Mary, to signify the mystical marriage of Mary and Christ, and also at the feasts of numerous virgin martyr saints and during the Feasts of Communion for Several Virgins, which signified individual virgin souls becoming 'brides of Christ'.

In the same vein as Mo 110, Mo 57 (translations given in Appendix 1-57 and music in 2-57) holds the immoral behaviour of corrupted clergy up to the perfection of the Virgin.[283] The motetus is a lyric by Guillaume d'Auvergne, who was Bishop of Notre Dame of Paris

[283] As a Fascicle IV motet, Mo 57 is also relevant to Chapter 3, wherein it is briefly discussed.

from 1228 until 1249.[284] Underneath the motetus and triplum's comparison of misguided, hypocritical Christians with the Virgin Mary, the tenor sings VERITATEM, signifying the Virgin Mary's Assumption and mystical marriage to Christ. Mary's mystical marriage is, of course, also a metaphor for the Incarnation of Christ in Mary's womb at the Annunciation, and this event is also remembered in Mo 57.

Huot provides a textual analysis of the four-voice La Clayette version of this motet, which incorporates a French love lyric between the two upper voices given in Mo, and her observations on the three voices that correspond with the Mo version will inform some of my present comments about the musical setting of Mo 57. I will now explore Huot's work on these lyrics before setting out my own observations about the musical setting of this work.[285] Huot explains that the *In salvatoris nomine* lyric incorporates a paraphrase of Virgil's Fourth Eclogue, and that this concordance helps to enrich the motet's Annunciation/Incarnation theme. The lines *Iam nova progenies dilabitur et mittitur a supremo caelo* (Now a new child comes down, is sent, from highest heaven), refer to the Virgilian *iam nova progenies caelo demittitur alto* (now a new generation descends from heaven on high), which was interpreted in the Middle Ages as a prophecy of Christ. And, explains Huot, the triplum's lines 12-19, *Dum silerent et tenerent cuncta medium in terris silentium, mellifluus sermo tuus, pater, a regalibus, mundo venit sedibus* (While all things were silent and kept the depths of silence on the earth, your sweet-flowing speech, O Father, came to earth from your royal abode), are paraphrased from an antiphon for the Christmas liturgy, again invoking the Annunciation.[286] These lines refer to the idea that Christ was conceived directly from speech: like the creation

[284] JOHANNES DE GARLANDIA, 'Stella Maris', in *The Stella Maris of John of Garland: Edited, Together With a Study of Certain Collections of Mary Legends Made in Northern France in the Twelfth and Thirteenth Centuries*, ed. by E.F. WILSON (Cambridge, Mass: The Medieval Academy of America, 1946), p.78.
[285] S. HUOT, *Allegorical Play in the Old French Motet: The Sacred and Profane in Thirteenth-Century Polyphony* (Stanford: Stanford University Press, 1997), pp.115-27.
[286] *Ibid*., p.120.

of the world in Genesis, the Incarnation of Christ was understood to have been caused by God's creative Word, in this instance spoken through the Angel Gabriel; the blessing of the Holy Spirit entered Mary's body when she *heard* the holy Word of God. As Huot notes, the motif of Incarnation through the Word has a resonance with the tenor's liturgical source: the Psalm words *Audi filia et vide et inclina aurem tuam* (hearken, O daughter, and consider, and incline your ear) can be taken as representing God's desire for Mary at the Annunciation.[287]

I will now set forth my own observations on Mo 57, which are mostly concerned with the musical setting. The significance of Mary's mystical marriage to this motet is revealed at the very centrepoint of the piece, when the triplum sings the line *Nupsit cum carne deitas* (God married with flesh). The motet comprises one-hundred and seventy-six perfections, and this phrase, occurring at perfections 85-88 (bars 43-4) is hence the culmination of the first half of the motet. The word *nupsit* (married) is set to g' rising to a', which is the highest note of the entire motet.

While Mary is so pure and chaste that she is chosen to be the bride of God (in lines 20-21 the triplum celebrates the 'mystery' of 'Godhead marrying flesh' at the Annunciation: *O quale misterium! Nupsit cum carne deitas*), the corrupt clergy behave like Tamar, who 'dishonours her chastity' (*castitatem polluit*; motetus line 30).[288] The carnal corruption of the Tamar-like clergy is highlighted by the succession of the motetus' lines *ut Thamar in bivio* (like Tamar at the crossroads) to the triplum singing of *carnis fragilis* (feeble flesh), and, Huot notes, this section of the motet contains the first three of only six instances where these two

[287] *Ibid*., p.121.

[288] In Genesis 38 Tamar disguises herself as a prostitute in order to seduce her father-in-law Judah, with the intention of continuing his family line after her two successive husbands – Judah's sons – die childless. On finding her pregnant and accused of prostitution, Judah sentences Tamar to be burned to death, but on discovering that he is the father of her progeny, pardons her, and she bears him twins.

voices have matching rhyme sounds (*-ium* in bar 42, *-itas* in bar 46, and *-o* in bar 54), emphasizing the interplay of the texts here.[289]

The musical setting also highlights the significance of the Virgin and the likening of the corrupt clergy's impurity to the prostitution of Tamar: the pivotal role of the Virgin in this motet is marked by the setting of her name *Maria* to three *longa* notes (bars 15-16). This is the first time that this rhythmic motif appears, and it stands out from the faster-moving rhythms that surround it. This appearance of the Virgin's name is further stressed by its harmonisation: its first syllable *Ma* sounds to an e', a dissonant major seventh apart from the tenor's f. This is the longest, and most prominent dissonance of the entire piece, and the only one that does not move to a concord within the perfection.[290] In lines 24-5 the motetus sings *ut Thamar in bivio/ turpi marcens otio* (like Tamar at the crossroads, indolent in corrupt liberty) to a rhythm that ends both seven-syllable lines with three *longa* notes, as were heard first on the name *Maria* in bars 15-16. This rhythmic feature only occurs five times in the entire length of the motet, and only in this instance does it happen sequentially, twice in one phrase. This slower-moving, heavily emphatic rhythm stands out from the motet's usual fast-flowing melismatic quavers, so that the reference to Tamar's prostitution will not go unnoticed by the listener, but may, by means of its musical setting, recall bars 15-16, where the same rhythm is used to emphasise the name of she who is the moral focus of the motet and the polar opposite of Tamar: *Maria*.

And so Mo 57 provides a musical demonstration of how the faults of clergy who fail to live up to the demands of their vows are illuminated against the foil of the Virgin Mary's perfection. While the Virgin is 'mystically married to God', the clergy of the motetus fall

[289] HUOT, p.121.
[290] Other intervals of a seventh above the tenor on a strong beat can be found at bars 9b, 13b, 21b, 38b, 43b, 47a, 57a, 79 a and b, 82a, 86a, and 88a, but none of these, nor any of the other dissonances in Mo 57, last for the entire perfection, as is the case in bar 15. Thirteenth-century theory on consonant and dissonant intervals is explained in Appendix 11.

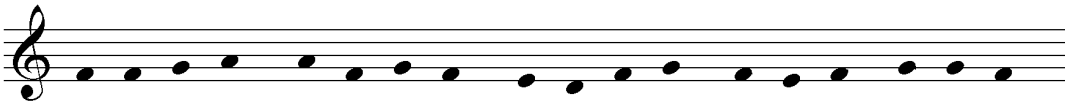
short of her standards and do not fulfil their roles as worthy ‘spouses of Christ’, following instead the path of corruption.

Mo 113, 125 and 155 all use this VERITATEM tenor with vernacular French upper voices that sing of desire for a beloved lady, and as is so often the case in Montpellier Codex motets, the composers have engineered ambiguity into the meaning of their works. The sacred, Assumption-based VERITATEM tenor lines could imply that the French upper voices in these three motets are to be read as secular allegories for sacred love; masked expressions of God’s desire to take Mary as his spouse and Queen, alluding to Psalm 44’s twelfth verse: ‘So shall the King greatly desire your beauty’. Or, the sacred tenors could work as a subversive, blasphemous addition to secular love songs, representing that the composers are daring to compare earthly desire to the higher, religious love represented by the tenor line. Alternatively, the VERITATEM tenor lines are there to provide moral criticism on the worldly vanities of the upper parts; reminding the audience that sacred love for the Virgin should not be put aside for the sake of earthly passions.

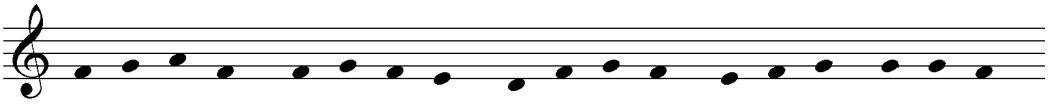
The second or third of these possible readings seems the most appropriate for Mo 113, 125 and 155; none of these motets’ upper voices work well as sacred allegories. In all three of these motets, the upper-voice lyrics bemoan the pains of desire for an earthly beloved. Mo 113’s motetus complains that *Amor me vient assaillir, et me fait son dart longuement sentir, ne puis faillir, que la mort n’en aie* (Love assails me and makes me feel the drawn-out pain from his arrow; in truth, I greatly fear that it cannot be but that I die.) (See Appendix 1 – 113.) Mo 125’s triplum grieves that his beloved *Si m’en duel quant amer ne me veult mien e mes maus guerredouner* (does not want to love me or reward my pain) (see Appendix 1 – 125). And the brunette who is loved by Mo 155’s motetus does not reciprocate

his affections: *s'amor ne m'otroie* (she does not offer me her love) (Appendix 1 – 155). Sacred love is always reciprocated, and so these lyrics do not work well as sacred allegories. The VERITATEM tenor line reminds the listener of the Virgin Mary's acceptance of God's desires, and of her unending mercy, highlighting that loving earthly ladies such as the three women featured in these motets' upper voices, is fruitless, and that men are better off saving their affections for the Virgin, where reward is guaranteed.

The musical settings of these three motets agree with this reading. In all three cases the tenor lines are deliberately set to struggle in opposition with the upper parts, rather than to work together with them. The upper voices predominate at the expense of the tenor parts being manipulated and subdued. In Mo 125 (Appendix 2 – 125), the tenor has an orderly structure, comprising thirteen groups of three notes, a group of six notes, and three groups of three notes. The eighteen notes of the chant excerpt are heard three times. However, the persistent, regular arrangement of the tenor part is not mirrored in the upper voices: The upper parts have unpredictable phrase lengths, and their cadences rarely coincide with the tenor's. Furthermore, the tenor's eighteen chant-excerpt notes are altered in order that they will fit in with the harmonies required by the upper voices. The chant excerpt pitches are as follows:

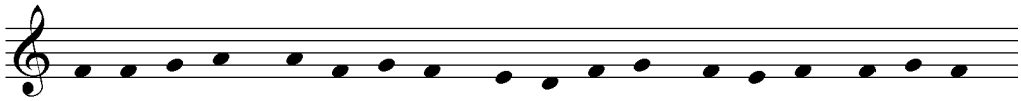


But are manipulated for the second and third rendering of the chant excerpt:

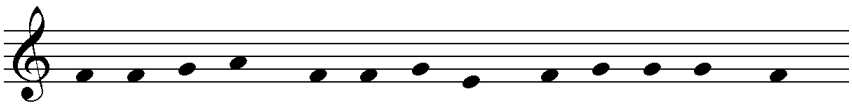


This suggests that the tenor, with its liturgical melody and orderly structure, is struggling to assert its sacred influence in the motet. For the listener, the secular upper parts dominate, their rhythms and harmonies having priority and influence over the tenor, which comes to be subdued and over-ruled by the French love lyrics.

Similarly, in Mo 155 (see Appendices 1-55 and 2-55), the irregularly phrased secular upper voices ignore and over-ride the influence of the regularly structured VERITATEM Assumption tenor line, which is arranged into twelve groups of three *longa* notes, and a pitch at the end of the repetition of the tenor line is altered to accord with the harmonies required by the upper voices. According to the chant excerpt, the third note from the end should be ‘g’, but in this repetition it has been changed to ‘f’:



Likewise in Mo 113, (Appendix 2 – 113) the tenor’s structure of eight groups of six perfections and five groups of four perfections does not manage to rein-in the irregular, disorderly phrasing of the secular upper voices. And again, the tenor’s pitches are manipulated for the benefit of the upper voices. In its third hearing it is reduced and altered as follows:



So in Mo 113, 125 and 155, the VERITATEM tenor line provides a Marian, mystical-marriage themed undercurrent that is at odds with the worldly upper voices.

Some of the vernacular French lyrics set above the Marian Assumption VERITATEM tenor quote or imitate secular dance songs, many of which represent secular, irreligious women, and this is the case for Mo 156, 169 and 171 – the final motets discussed in this chapter. A brief introduction to medieval French dance songs will precede the analyses of these motets. Having made a brief survey of Tischler's collection of medieval French dance songs,[291] it seems that there are three basic types of female-voiced dance lyric (although most songs combine, vary, and derive from these elements): *C'est la gieuse, Bele Aeliz,* and *malmariée*. In the *C'est la gieuse* type women encourage one another to go to the meadows/woods/olive tree/fountain/seashore, to dance and meet lovers. The character of Bele Aeliz is 'beautiful, amorous, and inclined to song,… her behaviour generally involves rising early, getting dressed up in her finery, and going outside to gather flowers or meet her lover.'[292] *Chansons de malmariée* give voice to unhappily married women who defy spies, gossips, and their jealous husbands by meeting their lovers. The *carole* song given below combines elements from all three themes:[293]

> *Main se leva bele Aeliz.*
> *"Dormez, jalous, ge vos en pri!"*
> *Biau se para, miex se vesti*
> *Desoz le raim.*

[291] ANON., *Main se leva bele Aeliz*, ed. by H. TISCHLER, ed. *Trouvère Lyrics with Melodies: Complete Comparative Edition*, Corpus Mensurabilis Musicae, 107, 15 vols (Neuhausen: American Institute of Musicology and Hänssler-Verlag, 1997), XIV, no.27.
[292] HUOT, *Allegorical Play*, p.57.
[293] ANON., *Main se leva bele Aeliz*, P. BEC, *La lyrique français au moyen âge (XIIe-XIIIe siècles): Contribution à une typologie des genres poétiques médiévaux*, Publications du Centre d'Études Supérieures de Civilisation Médiévale de l'Université de Poitiers, 6-7, 2 vols (Paris: Picard, 1978), II, p.150.

"Mignotement la voi venir
Cele que j'aim."

(Bele Aeliz rises early. *"Sleep, jealous one, I'm going to the meadow!"* She prepared herself and dressed beautifully , beneath the leaves. *"Sweetly I will go to the one I love."*)

Women were prominent participants in the *caroles* – outdoor public dances that could function as 'marriage markets' – and often led the songs and dances. The boisterous atmosphere and flirtatious song lyrics were conducive to young people socialising and meeting lovers. Some parents encouraged their daughters to take part, and even helped to adorn them for the occasion.[294] When preachers witnessed the marriage-market *carole* dances that were popular in the thirteenth century, many of them became concerned that these dance songs encouraged women in vanity and adultery, and discouraged chastity and marriage. Some spoke out against the *caroles* directly: the Dominican Jaques de Vitry uses the stock *carole* song figure of Bele Aeliz in a cautionary tale on the consequences of immoral behaviour. He writes: 'And in this way women, when they have to go out in public or elsewhere, spend a great part of the day preening themselves. When Aeliz had gotten up and when she had washed, and the mass had been sung, devils carried her away.'[295] The young women who danced in *caroles* were regularly condemned by moralisers as siren-like: lascivious, alluring, vain, and aiming to use music and dance as a means of enticing young men.

One preacher complained that 'through the music of these women the music of the church is brought into disdain, for when they should be at Vespers they are taking part in

[294] C. PAGE, *The Owl and the Nightingale: Musical Life and Ideas in France, 1100-1300* (London: Dent and Sons, 1989), p.123.
[295] *Hujiusmodi autem mulieres quando ad publicam exire vel etiam ire debent, magnum diei partem in apparatu suo consummunt. Quant Aeliz fu levee, et quant ele fu lavee, et la messe fu chantee, et deable l'en ont emportee.* Cited in T. HUNT, 'De la chanson au sermon: Bele Aalis et Sur la rive de la mer', Romania, 104 (1983), 433-45, trans. in S. HUOT, *Allegorical Play in the Old French Motet: The Sacred and Profane in Thirteenth-Century Polyphony* (Stanford: Stanford University Press, 1997), p.60.

caroles'.[296] Comparisons were drawn between *caroling* women and the Israelites in the book of Exodus dancing before their golden calf idol, and with Salome, who danced in Herod's palace to win the head of John the Baptist.[297] Guillaume Peyraut's *Summa de Vitiis et de Virtutibus* of circa 1249 discusses women's *caroling* as part of his chapter on the sin of *luxuria*; *luxuria* being the vice that sirens represent.[298] He was particularly vehement in his dislike of *caroles* and aimed his attacks at the women involved in them, condemning them for holding hands, clapping and stamping. He was offended that the dances were often performed on sacred cemetery ground, and found it particularly shocking that the women would dress up on church feast days, with garlands, make-up, and wigs made from the hair of the dead.[299] He likened *caroling* women to the apocalyptic monsters of the book of Revelation, which reads:

> Out of the smoke come locusts… And the shapes of the locusts were like unto horses prepared for battle, and on the heads were, as it were, crowns of gold and their faces were as the faces of men. And they had hair as if it were the hair of women.[300]

He gave these verses the following interpretation:

> Out of the smoke come locusts, that is female singers and dancers, not governing themselves in a sane way but advancing themselves in chaos and as if they were brute beasts…the adornments of these women are a kind of preparation for the manoeuvres which the Devil is planning to make with them…He [Saint John] says *as the faces of men* on account of the women that paint themselves, whose visages are like masks beneath which they conceal their natural faces which God gave them, and which are pallid…[they] bear away hair cut from dead women…it is probable that the Devil inspires this boldness in

[296] London, British Library, MS Harley 3823, ed. and trans. in PAGE, *The Owl and the Nightingale*, p.15.
[297] PAGE, *The Owl and the Nightingale*, p.111.
[298] E. E. LEECH, ' 'The Little Pipe Sings Sweetly while the Fowler Deceives the Bird': Sirens in the Later Middle Ages', *Music & Letters*, 87/2 (2006), p.197, n.43. See also: C. PAGE, *The Owl and the Nightingale: Musical Life and Ideas in France, 1100-1300* (London: Dent and Sons, 1989).
[299] GUILLAUME DE PEYRAUT, *Summa de Vitiis et Virtutibus* Cambridge, University Library, MS Ii.4.8, ed. and trans. in PAGE, *The Owl and the Nightingale*, pp.115 and 196-8.
[300] Revelation 9:3-8.

them...[301]

Others did not attack the *caroles* directly, but took the very elements of secular song that concerned them, such as the sexualised female characters and the anti-marriage attitudes, and reinterpreted them to serve a pious function, even transforming the fallen women into allegorical representations of the Virgin Mary. Archbishop of Canterbury Steven Langton, for example, used the figure of Bele Aeliz as a representation of 'the mother of mercy and the queen of justice who bore the king and Lord of the heavens.'[302] This medieval technique of juxtaposing and interchanging the secular female characters of Bele Aeliz and the *malmariée* with the Virgin Mary is evident in Mo motets that combine dance songs with sacred, Marian tenor lines such as the VERITATEM tenor used in Mo 156, 169 and 171.

Mo 156, 169 and 171 juxtapose the Marian tenor line VERITATEM with upper voices that represent secular desire and misbehaving women. While the VERITATEM tenor line brings to mind the mystical marriage of the Virgin to Christ at the Assumption, the motets' upper voices employ popular-style *malmariée* lyrics, which rail against marriage. As mentioned above, the heroine of the *chanson de malmariée* is an unhappily married woman who expresses her anger at her situation and her plans to improve her lot. She may have been married for social, political or economic reasons, to a man she does not love, and who may be '*vilain, jaloux, vieux, méchant, violent, laid, avare, impuissant...*'.[303] Her extra-marital lover, in contrast to the *mari*, is described as '*jeune, beau, courtois, aimable, ardent en amour.*'[304] The *malmariée* believes that her adultery is vindicated by the values of love, which she deems

[301] GUILLAUME DE PEYRAUT, *Summa de Vitiis*, ed. and trans. in PAGE, *The Owl and the Nightingale*, pp.128 and 196-8.
[302] J. E. STEVENS, *Words and Music in the Middle Ages: Song, Narrative, Dance and Drama, 1050-1350* (Cambridge: CUP, 1986), p.177.
[303] BEC, *La lyrique français*, I, p.70.
[304] *Ibid.*, p.70.

to be superior to the societal values that ratify her marriage. She claims that she 'should not be reproached' by *mesdixants* (slanderers), *lozengiers* (gossips), and spies, because she 'loves sincerely and discreetly.'[305] She does not mope, but defies socially authoritative elements such as wealth and influence that seek to curb the power of her righteous love. She expresses her hatred for her husband and takes revenge and compensation by seeing her lover, as is illustrated by this *malmariée* lyric from the motetus of Mo 156 (see Appendix 1-156 and Appendix 2-156). She poses a threat to the social status quo, and expects God to be on her side despite her rebellion and adultery. She sings:[306]

Prions Deu qu'i nos anvoie
De nos amouretes joie.

(Let us pray to God to send us Love's pleasure.)

As discussed above, in response to the increasingly vehement rejection by churchmen of the immorality of secular lyrics, secular songs were sometimes adapted for sacred purposes: the *malmariée* theme of a woman longing for her lover was used as a model for expressions of the soul's longing for God, and her rejection of her husband was reinterpreted as rejection of worldly passions; *chansons de malmariée* were recontextualised so that their denouncement of marriage was interpreted as being for the sake of holy celibacy rather than for an earthly lover. As Huot explains, 'although from one perspective the virgin and the adulteress are an absolute contrast, from another perspective, they both exist outside normal marital bonds... [they share] a common valorisation of private passion: a love more noble, or at least more pleasurable, than that in institutionalised marriage.'[307] In the prologue

[305] ANON., *Mesdixant, c'an tient a vos,* ed. and trans. in E. DOSS-QUINBY, *et al*, eds., *Songs of the Women Trouvères* (New Haven: Yale University Press, 2001), pp.152-3.
[306] *Ibid*., pp.152-3.
[307] HUOT, *Allegorical Play*, p.115.

to *Les miracles de Nostre Dame,* Gautier de Coinci includes a sermon entitled *De la chastée as nonains,* which he precedes with a citation of a popular *malmariée* refrain, using it to encourage nuns to 'prize chastity and to welcome the chance to forgo... earthly marriage in favour of a heavenly marriage with Christ'[308]:

> *"Mal ait cil qui me marai!"*
> *Ce dïent en lor chançonnetes*
>
> ("Curses to him who married me!" So they say in their songs.)

So the morally problematic adulteress is transformed into an advocate of Christian chastity. In this tradition, by their juxtaposition with the Marian VERITATEM tenor, the upper voices of Mo 156, 169 and 171 take on a Christianised meaning that advocates mystical marriage as modelled by the Virgin Mary. In Mo 156 the motetus' word *mari* (husband) in line 1 has the first of seven strong-beat harmonies in the motet that are not perfect fifths or octaves, its g sounding a fourth below against the triplum's c, and it is the only interval of a fourth in the motet to occur when the tenor is silent. Another word significant to *malmariée* vocabulary is marked out in bar 18, when the triplum sings *jalousie* unaccompanied by any other voice – the only point in the motet where just one voice sounds alone. In bar 20, the triplum sings the word *verité,* borrowing the vocabulary of the VERITATEM tenor line and highlighting that the sacred truth of the tenor line has been absorbed into the French *malmariée* lyric, bringing its spiritual meaning with it. An allegorical, sacred – even Marian – interpretation of this motet is convincing, thanks to the associations of the VERITATEM tenor line; the medieval French practice of using *malmariée* lyrics for sacred, sometimes

[308] GAUTIER DE COINCI 'De la chastée as nonains', *Les miracles de Nostre Dame* ed. and trans. by A. BUTTERFIELD, *Poetry and Music in Medieval France: From Jean Renart to Guillaume de Machaut,* Cambridge Studies in Medieval Literature, 49 (Cambridge: CUP, 2002), p.105.

Marian, allegorical purpose; and the custom of combining the VERITATEM tenor with *malmariée* lyrics to create an allegorical sacred motet.

Similarly, thanks to their juxtaposition with the VERITATEM tenor, the secular, vernacular French upper voices of Mo 171 can also be read as referring to spiritual love, perhaps representing a Christian martyr who is willing to endure suffering for love of his faith. (See the lyrics and translation in Appendix 1-171.)

Mo 169 (see Appendix 1-169 and Appendix 2-169) combines boisterous *malmariée*-themed dance song *rondeaux* in its upper voices with the Assumption tenor VERITATEM. The motetus of Mo 169 has the standard rondeau format of eight lines with the rhyme scheme ABaAabAB, (A = '*at*', B = '*on*'), with eight syllables per line. The triplum matches the motetus' rhyme scheme and phrase lengths and shares the 'dance for lovers' theme, although in this lyric, the focus is on the somewhat savage rejection of those excluded from the dance:[309]

> *Li jalous par tout sunt fustat*
> *En portant corne en mi le front,*
> *Par tout doivent estre huat.*
> *Le regine le commendat,*
> *Que d'un baston soient frapat*
> *Et chacié hors comme larron.*
> *S'en dançade veillent entrar,*
> *Fier les di pie comme garçon.*
>
> (Everywhere the jealous are thrashed and wear a horn in the middle of their foreheads, they should be jeered by everyone. The Queen commands that they be beaten with a stick and driven away like thieves. If they want to take part in the dance, kick them with your foot, as you would a boy.)

[309] Several scholars have noted certain Occitanian linguistic traits in Mo 169, although it is now generally accepted that the texts are Northern French works by composers who were perhaps influenced by or were aiming to reproduce certain stylistic features of Southern pieces. See: E. AUBREY, 'The Dialectic between Occitania and France in the Thirteenth Century', *Early Music History*, 16 (1997), 1-53.

Mo 169 depicts a scene that celebrates bawdy aspects of love (or lust) and would thus, despite its Assumption-themed VERITATEM tenor line, appear to be an unlikely candidate for interpretation as a Marian devotional piece. The potential for Marian interpretation is greatly strengthened, however, and the full significance of the Virgin Mary to this piece of music is only realised, when the motet is viewed in the broader context of medieval French cultural production, alongside related works of music and literature. Firstly, the same music appears in Mo 64, with Assumption and Annunciation-themed upper voice lyrics (see Appendices 1-64, 1-169, 2-64 and 2-169). Secondly, the motetus part *Tuit cil qui sunt enamourat* is extant in rondeau form,[310] and the rondeau's refrain lines *Tuit cil qui sunt enamourat, viegnent avant, li autre non* are sung by the character of the Virgin Mary in Gautier de Coinci's thirteenth-century vernacular French poem *Court de paradis*, which describes a heavenly carole of saved souls led by Jesus, the Virgin Mary and Mary Magdalene. Mary sings this refrain as she invites *pucelles, virges, dames et demoiselles, apostres, martirs, innocens* to dance in celebration of her ascension into heaven. She invites Christ-loving souls to join the heavenly *carole*, and she rejects the unfaithful and unworthy. So, Huot explains, given this *Court de paradis* use of this refrain, the Queen of the Dance in Mo 169, who stands for the *malmariée* and adulteress, also represents the Queen of Heaven, and the division of lovers from 'antilovers' (*li jalous*) applies to the separation of saved Christian souls (those who love Christ and Mary and are invited to heaven's celebrations) and the unworthy (non-Christian souls, who are rejected and sent away from heaven).[311]

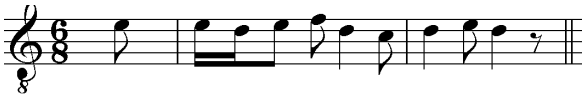
Both of Mo 169's upper-voice lyrics are of the type that would have been sung at

[310] ANON., *Tuit cil qui sunt enamourat*, cited in *Trouvère Lyrics, Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. by H. TISCHLER, Corpus Mensurabilis Musicae, 107, 15 vols (Neuhausen: American Institute of Musicology and Hänssler-Verlag, 1997), XIV, no.41.
[311] HUOT, *Allegorical Play*, p.104.

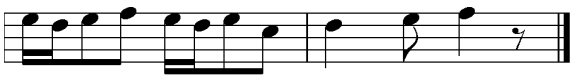
carole dances – especially the rondeau-form motetus text, which is formatted for a dance leader and followers by means of its 'call and response' structure. However, the melody of the French motetus is not in typical rondeau form: lines 1-2 are not repeated exactly for lines 3-4, but appear in variation, the melody of lines 3-4 comprising the first half of line 1 and the second half of line 2.[312] Nor is the triplum a strict rondeau in either text or melody: it does not incorporate a repeated refrain in the text, and musically, the first half of line 3 uses a new melody while the second half uses line 2's B melody. Frank calls this juxtaposition of a textual (but not musical) rondeau and a pseudo-rondeau that is atypical in both text and melody 'absurd',[313] because it is otherwise unheard of in French or Occitan repertoire. These atypical rondeau formats led Frank to suggest that the refrain in the *Court de paradis* was preexistent to the motet, and that the rondeau version was developed especially for the motet, the motetus of which comprises six lines of melody apparently developed from the original two, and the triplum of which is related both musically and textually to the motetus.

The melody of Mo 64's Latin triplum is not identical to that of Mo 169's French triplum. The extracts below demonstrate small variation in the last phrases:

Mo 64:



Mo 169:



[312] I. FRANK, 'Tuit cil qui sunt enamourat', *Romania*, 75 (1954), pp.103-4. See also F. GENNRICH, *Das altfranzösische Rondeau und Virelai im 12. und 13. Jahrhundert: Band III* der *Rondeaux, Virelais und Balladen,* Summa Musicae Medii Aevi ,10 (Langen bei Frankfurt: 1963), pp.103-4.
[313] FRANK, 'Tuit cil qui sunt enamourat', pp.101-4.

The Latin triplum has the same abaaabab rhyme scheme as the French triplum, and like the French version, has no refrain, so is also not really a rondeau. The rhyme scheme of the Latin motetus differs from that of the French motetus, using abbbabab form. This corruption of the standard rondeau form in the text leads Frank to propose that the French version came first and that the Latin version is a contrafact, and that the author of the Latin version based the rhyme scheme upon the atypical-rondeau musical structure of the French melody.[314]

So Frank argues that the *Court de paradis* refrain existed before the vernacular version of this motet (Mo 169), and that Mo 169 was composed before the Latin version (Mo 64).[315] According to this premise, the sacred Latin Marian motet Mo 64, with its Annunciation and Assumption references, is actually an adaptation of the pre-existent work Mo 169, which also celebrates the Assumption of the Virgin, but does so in a more subtle manner, by integrating Marian devotion with a more 'popular' side of medieval French culture, using the image of flirtatious community dances.

Therefore, according to Frank's assessment of the chronology of these works, the two-line vernacular French refrain that presents the Queen of the Dance was incorporated into the religious text of the *Court de paradis*, where it took on sacred meaning, becoming associated with the Queen of Heaven; the motet composer then exploited the refrain's ability to bridge the sacred and secular, juxtaposing it with a liturgical Marian tenor line and expanding it into Mo 169, the meaning of which is purposefully ambiguous and multi-faceted, overlapping and intertwining the sacred and secular. Mo 169 was then contrafacted as Mo 64, where the Marian meaning comes to the forefront; the playful ambiguity has gone and the motet is patently, assertively Marian. The startling difference in treatment of what is fundamentally the same Marian content in Mo 64 and Mo 169 demonstrates how all-

[314] *Ibid.*, pp.98-108.
[315] *Ibid.*, pp.101-2.

encompassing and pervasive Mariology and Marian devotion was in medieval French society.

This chapter has explored some of the variety of ways in which Christian teachers, writers, artists, and in turn, motet composers of thirteenth-century northern France, exploited – for both religious and irreligious purposes – the popular medieval tradition of the Virgin Mary's mystical marriage to the Lord, that was a prominent theme in the Cult of the Virgin. Her becoming God's mystical bride is most prominently celebrated at the Annunciation and Assumption. The Virgin was said, since the early Church, to be the 'type' of the Church and of each individual Christian soul, and other Christians were encouraged to be 'wedded to the Lord' in imitation of her. As illustrated by the above analyses, Montpellier Codex motets employ the model of the Virgin Mary being God's spouse in a number of different ways to fulfil different ends. The Virgin is evoked through a number of biblical and liturgical references, as well as through references to aspects her popular Cult. She is sometimes simply the role model for other chaste Christian women: holy virgin martyrs such as Saint Catherine are modelled on the Virgin Mary as brides of Christ, as is illustrated by Mo 177. Mo 110, among others, demonstrates how the Virgin Mary can be held up as the foil of perfect womanhood against which struggling, fallen, and failed women can be criticised; as the true bride of Christ, her perfection illuminates the faults of those who betray and reject this role. Perhaps most surprising to the twenty-first century audience is the tradition of medieval allegory, as demonstrated in VERITATEM tenor-lined Assumption-themed motets (in particular, Mo 169), wherein the Virgin and the wanton worldly woman become interchangeable representatives of one another; the adulteress, the *malmariée* and the sexually available maiden become allegories for the Virgin Mary and advocates of Christian chastity and religious mystical marriage, while, thanks to her rejection of conventional, worldly love

and marriage, the Virgin herself can be depicted as one of these worldly women. The diverse female characters in the Montpellier Codex motets are all presented in the shadow of the Virgin Mary, and this reflects a truth of medieval French society: that she is the model to which all women must aspire, and she is the standard against which they are critiqued.

CHAPTER 5: MODELLED ON MARY II: THE VIRGIN, THE SHEPHERDESS AND THE DAME COURTOISE

The preceding chapters (Chapters 2 and 4 in particular) have incorporated discussion of how Montpellier Codex motets present the Virgin Mary in relation to a variety of archetypal medieval French female characters, including consecrated holy women and Christian martyrs, as well as worldly women such as the sinful adulteress and *malmariée*. This chapter will focus in more depth on how Montpellier Codex motets present the Virgin in relation to two specific, diverse models of secular medieval French womanhood, who between them represent opposite ends of the social spectrum: the noble *dame courtoise* and the shepherdess Marion. The *dame courtoise* – a character drawn from the trouvère monophonic chanson repertoire – is typically a powerful, unapproachable, courtly lady; a haughty noblewoman whom the singer views as socially and morally superior to himself. Conversely, the shepherdess Marion – a character from the popular medieval French 'Robin and Marion' dramas – is a playful, pretty peasant-girl, who represents both idyllic innocence and sexual availability. Whereas the untouchable *dame* is nervously admired from a distance, Marion is frequently and confidently propositioned by the men she encounters. Despite the vast social chasm that lies between these two models of womanhood, Montpellier Codex composers employ them both as means for reflecting on the Virgin Mary. Both women are compared and contrasted with, used as foils for, and even morphed into allegorical representations of the Virgin. As opposed to the Virgin of Christian doctrine and liturgy, and the cloistered women and female saints discussed in previous chapters, the *dame courtoise* and the shepherdess Marion are of the everyday, secular world, and motet composers employ them for the purpose of making the Virgin accessible and relevant to the Everyman of the

audience;[316] anyone who could identify with songs of devotion to a beloved *dame courtoise* or of desire for the shepherdess Marion could now use the same familiar lyrical and musical models to approach and worship the ultimate female character – the Virgin Mary – who embodies all the good qualities associated with women from these social extremes.

This chapter is divided into two main sections. The first section addresses the relationship of the noble, courtly *dame* to the Virgin and discusses how the composers of Mo motets exploit the similarities and differences between the two women. The second section of the chapter explores the character of the rustic shepherdess Marion and how this character is used in Mo motets as both an allegorical representative of, and the antithesis of the Virgin Mary.

The trouvère *chansons d'amour*, in which the high-status *dame courtoise* is desired and worshipped from afar, came to Northern France from the Occitanian, troubadour literary phenomenon of *fin' amor* (so-called 'courtly love'), of which the earliest extant examples are the eleventh-century lyrics of Guillaume IX de Poitou.[317] Guillaume IX's songs reverse his own high feudal position, presenting him as the servant of his beloved Lady and elevating her to the status of a feudal 'Lord' or religious icon. In 1137, Eleanor of Aquitaine (Guillaume IXth's granddaughter) married Louis VII of France and brought a retinue of entertainers to her

[316] My use of the word 'Everyman' is a reference to the medieval work *The Somonyng of Everyman*, which gives an allegorical account of the life of the character 'Everyman', who represents all humankind.
[317] The term *fin' amour* was coined by Gaston Paris in 1883, and has been rendered in English as 'Courtly Love'. There has been ongoing debate about what exactly 'Courtly Love' is and whether it really existed. A wealth of literature exists on this topic. For example, see: G. PARIS, 'Etudes sur les romans de la table ronde: Lancelot du Lac', *Romania*, 12 (1883), 459-534; C. S. LEWIS, *The Allegory of Love* (London: OUP, 1936); D. W. ROBERTSON, 'The Concept of Courtly Love as an Impediment to Understanding Medieval Texts', F. X. NEWMAN, ed., *The Meaning of Courtly Love: Papers of the First Annual Conference of the Center for Medieval and Early Renaissance Studies, State University of New York at Binghamton, March 17-18, 1967* (Albany, N.Y.: State University of New York Press, 1973), 1-18; S. KAY, *Courtly Contraditions: the Emergence of the Literary Object in the Twelfth Century*, Figurae: Reading Medieval Culture (Stanford: Stanford University Press, 2001).

husband's northern courts. With her daughters (in particular Marie de Champagne), she patronised many important trouvères, including Chrêtien de Troyes, Conon de Béthune, and Gace Brulé. This cultural exchange was also facilitated by the meeting of northerners with Occitanians during the Albigensian and Holy Land crusades. And so the Occitan troubadour's *cansos* of *fin' amors* for the *domna* were transferred into the *chansons d'amour* for the *dame courtoise* of the northern French trouvères. More than two thousand trouvère *chansons* are extant, and this vast body of work was a significant part of the cultural and musical body from which the Montpellier Codex motet composers drew.

I will now discuss the similarities between the *dame* and the Virgin, as they appear in medieval French song, and how they are used in Mo motets in particular. I will follow this by considering how Mo works also play on the differences between the *dame* and the Virgin.

There are significant parallels between the *dame courtoise* and the Virgin, and these parallels were easily exploited by the composers and poets of the Age. Like the Virgin, the *dame courtoise* is already wedded to another man, who is more powerful than the singer: the *dame courtoise* of *chansons d'amour* is a queenly woman who is wife and mother to feudal overlords, and the Virgin Mary is Queen of Heaven, wife and mother to God. Devotion to the courtly *dame* is, like devotion to the Virgin Mary, considered to be a morally virtuous and self-improving state. The likenesses shared by these women were exploited by composers: religious language relevant to the Virgin was applied metaphorically to the *dame*, and the *dame* therefore becomes elevated as a pseudo-religious icon; likewise, the feudal language usually applied to the *dame* was used metaphorically for the Virgin. Firstly, I examine the sacred-secular transfer of religious language from the Virgin to the *dame*, and secondly, I discuss the secular-sacred transfer of feudal language from the *dame* to the Virgin. I then

consider the extent to which this linguistic overlap and the musical settings render the two women interchangeable.

Like the Virgin, the attentions of the *dame* are described as paradisical; she is attributed with an almost divine power over the life, death and well-being of the lover; she possesses superlative beauty; and is inspiring to the point of martyrdom; the lover prays to her, begs and implores her for mercy; he claims that she can increase his worth and save him from dying of lovesickness. His adoration for this mortal *dame* seems almost blasphemous at times; one lyric says of the beloved: *Je l'aour con mon sauvement... je n'ai autre saveour. A lui aclin.* (I worship her as my salvation... I have no other saviour. I bow to her.)[318] Gillebert de Berneville's *J'ai souvent d'Amors chanté* is particularly akin to a religious text:[319]

> *la lune tost luisant*
> *Soleil en esté*
> *Passe de fine clarté;*
> *N'a son semblant*
> *Ne se prent,*
> *N'a la tres grande biauté*
> *Ne au doz ris*
> *De la bele Bietriz.*
>
> *Clers soleus sanz tenebror*
> *Enluminiz*
> *Passe toute autre luor.*
>
> (… with its bright light, the Summer sun surpasses the most gleaming moon ; yet it does not compare to the appearence, to the great beauty, to the sweet smile, of fair Beatritz.
> The bright sun, radiant, and untouched by darkness, surpasses all other light.)

[318] ANON., *D'amours vient mon chant et mon plour*, cited in S. ROSENBERG, M. SWITTEN and G. LE VOT, eds. and trans., *Songs of the Troubadours and Trouvères: An Anthology of Poems and Melodies*, Garland Reference Library of the Humanities, 1740 (New York: Garland, 1998), p.233.
[319] GILEBERT DE BERNEVILLE, *J'ai souvent d'Amors chanté*, cited in ROSENBERG, SWITTEN and LE VOT, eds. and trans., *Songs of the Troubadours and Trouvères*, pp.338-9.

Gillebert was undoubtedly aware of the Marian implications of likening his beloved to the sun: the *dame* as 'the sun surpassing the moon' brings to mind the Book of Revelation 12:1, which tells of a 'woman clothed in the sun, with the moon under her feet', interpreted by the Church as representing the Virgin Mary as Queen of Heaven. It also recalls the fourth-century Marian antiphon *Tota pulchra es*, which cites Canticles 6:9, calling Mary *sicut sol* (like the sun). An anonymous trouvère lyric says of the Virgin: *envers li sont li solauz et la bele tenebrous a vëoir* (beside her the sun and moon are dark to behold),[320] and Mo 52's triplum sings of the Virgin: *Stelle stupent de tua facie, sol, luna de tua potentia, que luminaria in meridie tua facie vincis omnia* (The stars are overwhelmed by your face, the sun and moon by your power, for you by your face outshine all the lights at midday). In the same vein, the Motetus of Mo 304 tells that the angels sing of Mary: *Omne lumen hec transcendit, sole splendidior… que clarescit ut aurora, omni luce clarior* (She surpasses every light, is brighter than the sun… she dazzles like the dawn, is more dazzling than any light.) Gillebert's Fair Beatriz being 'untouched by darkness' implies a moral purity and intact virginity also reminiscent of the Virgin Mary. For example, Mo 179's motetus (see Appendix 1-179) is in the vernacular and is apparently a secular *chanson courtoise*. Its beloved *dame* is full of *sens* and *valour* (wisdom and worth) – qualities that are more readily assigned to the Virgin Mary than to an earthly woman. The Marian epithet 'Seat of Wisdom' (*sedes sapientiae*) was popularised in the eleventh and twelfth centuries, and likens Mary's holding Christ on her lap to the throne that seated Solomon (Solomon being a notably wise King). The singer says that he was 'called' to be his Lady's 'servant' – language that is reminiscent of a religious calling to serve Mary. Unlike many beloved *dames* in *chansons courtoises*, but in a manner more

[320] ANON., *Chanter m'estuet de la sainte pucelle*, cited in M.J. EPSTEIN, ed. and trans., *Prions en Chantant: Devotional Songs of the Trouvères*, Toronto Medieval Texts and Translations, 11 (Toronto: University of Toronto Press, 1997), pp.230-1.

typical of the Virgin, this Lady recompenses her lover. He sings: *Bien me sunt li mal guerredouné. Grant bonté fete m'a* (My pain is well recompensed. She did a wonderful thing for me). And the use of the word *merci* in the final line also has religious connotations.

The thirteenth century was an age of increasing piety, and saw a huge expansion of the Cult of the Virgin Mary.[321] Christian doctrine was debated with a renewed vigour, and somesome Christian teachers condemned the secular woman-worship and blasphemous undercurrents of *fine amour chansons*. Courtly love came under attack from the Church because it promoted the concept that human worth might be gained by loving an earthly woman rather than by loving God, and because it celebrated adultery and disrespect for marriage, and as a consequence, it seemed to promote the potential disruption of legitimate inheritance and feudal social order. Notably, Archbishop Stephen Tempier delivered his 220 *Condemnations* in Paris on 7th March 1277, officially denouncing the popular celebration of love that was the focus of so much vernacular literature and song in this age.[322] Tempier singled out Andreas Capellanus' *De Amore* – a twelfth-century 'instruction manual' for courtly love – as especially heretical.[323] Christopher Page explains how singers of *caroles* and the female characters of lower-style songs were criticised by the Church in the thirteenth

[321] The question of why twelfth- and thirteenth-century Europe saw this dramatic surge in piety, and Marian devotion in particular, is addressed in the Introduction to this thesis.

[322] R. BOASE, 'Courtly Love', *Dictionary of the Middle Ages*, ed. by J. R. STRAYER, 13 vols (New York: Scribner, 1986), III, 667–668. See also R. HISSETTE, *Enquête sur les 219 articles condamnés à Paris le 7 mars 1277*, Philosophes médiévaux, 22 (Louvain : Publications universitaires, 1977).

[323] Capellanus wrote the work (fully titled *Liber de arte honeste amandi et reprobatione inhonesti amoris*) for the female audience of Marie de Champagne and her court. Encouraging adultery and teaching that love cannot exist within marriage, it was bound to enrage the Church. The book is apparently based on Ovid's *Ars Amatoria* and the *Remedia Amoris* and is sometimes interpreted as being satirical – indeed, Capellanus himself followed the work with a piece entitled *On the Rejection of Love*, wherein he severely criticised Courtly love and contradicted his earlier writings, saying that love was only of benefit because by desiring and yet rejecting love, one may gain favour with God: 'For God is more pleased with a man who is able to sin and does not, than with a man who has no opportunity to sin.' A. CAPELLANUS, ed. and trans. by J.J. PARRY, *Andreas Capellanus on Love*, Records of Civilization: Sources and Studies, 33, (London, Duckworth, 1982), p,187.
On Tempier's condemnation of Capellanus, see: R. BOASE, *The Origin and Meaning of Courtly Love* (Manchester: Manschester University Press, 1977), p.40; A.J. DENOMY, 'The *De Amore* of Andreas Capellanus and the Condemnation of 1277', *Medieval Studies*, 8 (1946), 107-49; P. DRONKE, 'Andreas Capallanus' *Journal of Medieval Latin*, 4 (1994), 51-63.

century.[324] In his *De Laudibus Beata Mariae Virginis* of circa 1239-1245, (a twelve volume encyclopaedia of the Virgin), Richard of Saint Lawrence used the language of the *fine amour chanson* to encourage sacred devotion, writing that just as an earthly woman's lover must have '*loiauté, vaillance, souffrance, courtoisie, franchise, plaisance*... the righteous ought to be *jongleurs* of Christ, Mary, and the saints.'[325] Rather than abandoning the secular *fine amour chanson* model when it received moral criticism, composers began to create *chansons pieux* – sacred vernacular works often in honour of the Virgin – modelled on pre-existent *chansons d'amour*, and sharing the music, metrical structure, rhyme patterns, vocabulary, and imagery of their secular counterparts. As Bec explains, the phenomenon of *chansons pieux* was paradoxical, being simultaneously a reaction against, and an imitation of, secular lyrics.[326]

The significant similarities shared by the Virgin Mary and the *dame courtoise*, and the fact that the *dame* was already elevated as a pseudo-religious icon by means of religious (often Marian) language being applied to her, meant that songs were easily transferable from one of these women to the other. Because many *chansons d'amour* use religious language to refer to the *dame courtoise*, composers who wished to create *chansons pieux* could easily use the pseudo-religious woman-worship of *chansons d'amour* as a basis for the new work, even creating contrafact versions with relatively few alterations needed to infuse the work with sacred meaning. Huot explains: many *chanson d'amour* lyrics 'require[d] few changes to transform the grief, desire, or pleasure associated with worldly love into that occasioned by the contemplation of the Passion, the adoration of Christ or the Virgin, and the bliss of

[324] C. PAGE, *The Owl and the Nightingale: Musical Life and Ideas in France, 1100-1300* (London: Dent and Sons, 1989), pp.110-135. Details are given in Chapter 4 of this thesis.
[325] M. J. EPSTEIN, ed. and trans., *Prions en Chantant: Devotional Songs of the Trouvères*, Toronto Medieval Texts and Translations, 11 (Toronto: University of Toronto Press, 1997), *Prions en Chantant*, p.23.
[326] P. BEC, *La lyrique français au moyen âge (XIIe-XIIIe siècles): Contribution à une typologie des genres poétiques médiévaux*, Publications du Centre d'Études Supérieures de Civilisation Médiévale de l'Université de Poitiers, 6-7, 2 vols (Paris: Picard, 1978), I, p.142.

spiritual union with God.'[327] The *dame* and the Virgin were both assigned with physical and moral perfection, and pleas to the courtly lady for her mercy easily became pleas to 'Our Lady' for her intercessions with God. Reflecting their strong links with the secular *chanson*, vernacular Old French devotional works contain few direct references to doctrine, liturgy or the Bible, employing instead the feudal and pseudo-religious language of *fine amours*. They focus on Mary's role at the Incarnation and as mediatrix,[328] and most end with a personal prayer for salvation, akin to the courtly lover's *chanson* concluding with an *envoi* that personally addresses his beloved, requesting her mercy. Latin, liturgical terms for the Virgin, such as *stella maris* and *sancta radix* are present in vernacular devotional song, but are vastly outweighed by vocabulary borrowed from courtly, secular song, as is evident in so many Montpellier Codex motets.[329] The triplum voice of Mo 21 (discussed at length in Chapter 1), for example, sounds exactly like a secular love song for a high-born *dame*, but for its naming the beloved as the *flor… de paradis: Mere… au Signour* (flower of Paradise, mother of the Lord).

Chansons d'amour use feudal as well as religious language to elevate the *dame courtoise*,[330] and *chansons pieux* also use feudal and courtly vocabulary in reference to the Virgin. Mary and the *dame* both offer protection and reward to those who are loyal in their service, as can be seen in the references to 'warriors', 'pledging loyal homage', 'allegiance', and expectation of reward for 'loyal service' in the following Marian *chanson pieuse*:[331]

[327] S. HUOT, *Allegorical Play in the Old French Motet: The Sacred and Profane in Thirteenth-Century Polyphony* (Stanford: Stanford University Press, 1997), p.62.
[328] EPSTEIN, ed. and trans., *Prions en Chantant*, p.20.
[329] *Ibid.*, p.45.
[330] See, for example, Mo 254 and Mo 111, given in Appendix 1.
[331] ANON., *L'estoile, qui tant es clere*, cited in EPSTEIN, ed. and trans., *Prions en Chantant*, pp.314-15.

Cele gent qui se font rere
A loi de combatëour
Metent leur cors en labour
De chanter devant l'imaige,
Et je fais tout lige homaige...
De ceur, de cors, et d'espire

(Those who have themselves shorn in the manner of a warrior set their bodies to the task of singing before her image, and I pledge loyal hommage to her… from the heart, the body and the spirit.)

Mo 146 (see Appendices 1-146 and 2-146), discussed in detail later in this chapter, opens with both upper voices singing as vassals to the Virgin, who is presented as a feudal superior, renowned for the faithful and generous rewards she provides for her loyal servants. The triplum addresses Mary as: *qui voz servanz gardes d'anemistié* (you who guard your servants from emnity), and the motetus recommends her as an excellent ally: *La virge Marie/loial est amie, qui a li s'alie… troblez n'en doit ester ne en esmai*. (The Virgin Mary is a loyal love, whoever allies himself with her… will never be in trouble or dismay.) This vassal has not always served the Virgin loyally, and wants to make amends and re-pledge his allegiance. He vows: *A genouz vers li me retournerai… son serf devendrai* (I will return to her on my knees… become her serf). This recalls feudal vassalage ceremonies, in which men on bended knee joined their hands in a prayer-like gesture to pledge allegiance to their feudal superiors, gaining protection in exchange for service.[332] Similarly, Mo 180 says of the Virgin: *de touz doit estre henouree… a jointes mains et pri, qu'el ne me mete en oubli.* (She should be honoured by all… with joined hands I pray that she not forget me.) In some lyrics that use religious and/or feudal language to refer to the Virgin or the *dame*, it is very clear which of the women is the object of the song. In other instances, it is made deliberately more difficult, or even impossible, to tell which lady is intended.

[332] M. BOGIN, *The Women Troubadours* (New York: Paddington Press, 1976), p.21.

Despite these significant parallels between songs about the Virgin and songs about the *dame*, Epstein believes that 'there is little chance of confusing a trouvère love song with a Marian devotional song, even if one removes all the specific names… because the entire conceptual framework of the song provides essential clues to the identity of its object.'[333] From my own perspective on medieval French secular and devotional lyrics, I find Epstein's conclusion both surprising and inaccurate. In many cases it is far from easy to tell the lyric genres apart, as they often rely on identical 'conceptual frameworks', using poetic metres, rhyme schemes and vocabulary that are equally appropriate for religious or profane *chansons*. One need only glance, for example, at the lyric *Cele gent qui se font rere*, cited above, (a lyric given, in fact, in Epstein's own edition), to understand that without the use of very specific naming of/references to the beloved, it can be impossible to distinguish between sacred and secular devotional lyrics of the repertoire. This lyric is taken from a three-strophe *chanson*, of which only one line unambiguously confirms its sacred intentions: the first line of strophe two names the beloved as 'daughter and mother of Jesus'.[334]

Many Montpellier Codex motets use love-lyrics that are difficult to pin down as unarguably either Marian or secular. As is demonstrated in the musical analyses throughout this thesis, sacred meaning can be superimposed onto an apparently secular motet voice by a simultaneously sounding sacred lyric, or simply by the presence of a liturgically sourced tenor line melody. For example, the triplum lyric of Mo 316 (see Appendix 1-316) does not specifically name either the Virgin or an earthly beloved, and could be read as referring to either woman, though for me the line 'neither in secular or religious life is there anyone… who would not … vow to be ever obedient to her', strongly implies a sacred reading: a monk inspired to take holy orders by his love for the Virgin. The triplum of Mo 21, (discussed at

[333] EPSTEIN, ed. and trans., *Prions en Chantant*, p.24.
[334] ANON., *L'estoile, qui tant es clere*, cited in EPSTEIN, ed. and trans., *Prions en Chantant*, pp.314-15.

length in Chapter 1), uses the Golden Ratio point of its lyric to call the beloved lady the *flor de paradis*; a phrase which provides a subtle and small, but crucial, key to understanding the triplum part – and potentially the entire motet – as a Marian devotional lyric rather than the secular song that it otherwise appears to be. The motetus of Mo 189 (Appendix 1-189) is identifiable as a Marian, rather than a secular, love lyric, but only thanks to a very few specific words: the fact that the singer uses the plural, (with the word *nostra* – line two) first introduces the idea that he may not be singing about a typical beloved *dame courtoise*, whose admirer is invariably singular, jealous and possessive: only the Virgin Mary is recipient of admiration and love from a unified group. The specific choice of the word *pecheor* (sinners) in line 6, implies a pious thread running through the song, and the sacred nature of the lyric is finally confirmed in line 11, when the motetus calls his beloved *la douce mere au Creatour* (the sweet mother of our Creator). But the remainder of the lyric is full of vocabulary that would be just as appropriate for the *dame courtoise* as for the Virgin Mary.

The similarities between the *dame* and the Virgin were exploited by composers so that lyrics (particularly religious and feudal lyrics) and their musical settings could be seamlessly transferred between the two women with remarkably few alterations: the *dame* gained the (semi-blasphemous) prestige of being associated with the Virgin through the use of religious vocabulary, and the Virgin was honoured by feudal vocabulary; worshipped and desired as a noblewoman is by her feudal vassal.

The following paragraphs, which conclude the *dame courtoise* section of this chapter, are dedicated to some analyses of how Mo motets compare the *dame* negatively with the Virgin (I will focus mainly on Mo 28 and 268). The Montpellier Codex provides manifold examples of works wherein the differences between the *dame* and the Virgin are exploited,

and the *dame* is contrasted with, rather than likened to, the Virgin. The *dame*, with her human, female, imperfections, is employed in some motets as a foil to highlight the perfection of the Virgin Mary. Some motet composers explicitly compare the two ladies in order to emphasise only their differences, and the superiority of loving Mary over the foolishness of worshipping earthly women.

The Virgin's prominent motherhood is not obviously mirrored in the courtly *dame*; whereas Mary's motherhood is emphasised and is the entire reason for her greatness, this aspect of the *dame* is never mentioned. The singer never discusses the *dame*'s fertility or children. Mary's queenship and power recall the unattainable *dame*, but her motherhood and mercy mean that she is approachable and rewarding, and in this respect, she seems antithetical to the *dame*.

The lover of the *dame* claims that he is a worthy but often unsuccessful suitor, whereas those devoted to Mary confess their unworthiness, yet rejoice that their love is nonetheless bound to be reciprocated because the Virgin is unconditionally merciful. The triplum of Mo 76 (Appendix 1-76) fears that he will die without receiving mercy from his *dame*, singing: *morrai je sans avoir merci?* and the triplum of Mo 120 (Appendix 1-120) grumbles that he has been 'mocked' (*ele m'a gabé*), having 'not gained anything but pain and suffering' (*riens n'ai onquore conquesté fors pene et mal*), despite having remained loyal to his beloved. The motetus of Mo 84 (see Appendix 1-84) displays the nervous hopes of a man in love, while the triplum serves as a cautionary tale, claiming that Love does not honour its devotees, but only rewards them with suffering. At the same time, the KYRIE ELEISON tenor underlays the motet with a melody that brings to mind divine mercy, safe in the knowledge that, unlike the God of Love, the Christian God will not disappoint.

The triplum of Mo 255 (see Appendix 1-255), for example, sings: *Souvent plour et souspir… Hé, dame… sécourés moi… pri merci… Car se pitiés ou amours n'en veut pour moi ouvrer, je n'i puis avenir.* (I often cry and sigh… Oh lady,… succour me… I beg for mercy… for if pity or love does not act on my behalf, I will never again find joy.) This motet uses the chant excerpt PUERORUM (meaning, incidentally, 'of children') as its tenor line. Drawn from a Kyrie trope, this tenor seems to remark ironically upon the upper voices, drawing their unsatisfied earthly desires into stark contrast with the guarantee of divine mercy that is remembered in the Kyrie. Those who petition the *dame courtoise* fear and complain of her potential to ignore or reject their pleas, unlike those who turn to the Virgin, safe in the knowledge that she will always have mercy.

Mo 39 also directly contrasts the joys of loving Mary with the woes of loving an earthly *dame*. While the motetus celebrates that all those faithful to the Virgin have cause to rejoice (*Gaude, chorus omnium fidelium! Rosa fragrans, lilium convallium fert et offert filium*), the triplum complains that he receives 'little aid' from his pitiless lady, despite his having 'served exactly as she desired,' (*Povre secors ai encore recovré a ma dame, que j'avoie servi a sa volenté*).

While the Virgin is the healer of bodily and spiritual ills and delivered new life to humanity by giving birth to Christ, the *dame* sends the lover mad with lovesickness so that he can neither eat nor sleep, and believes he is at death's door. In Mo 78, for example, the triplum complains that his *dame* has made him 'feel grievous pain' and has taken his life away (*Cele m'a tolu la vie, qui lonc tans m'a fet grief maus sentir*). Mo 178, Mo 230, and Mo 253 (lyrics and translations for all of these motets are in Appendix 1) reflect the same sentiment at length. In contrast, the motetus of Mo 189 celebrates the Virgin Mary, who is *la dame qui si grant mecine a contre toute dolor* (the lady who has fine medicine against all ills).

In Mo 28, the motetus and quadruplum voices bemoan the pitilessness of their beloved ladies. The quintus anticipates that his *dame* will have no mercy, and complains: *Li doz maus m'ocit que j'ai… qu'en morrai… la debonere… m'a mis en sa prison* (the pains which I suffer are killing me… I will die of them… the noble lady… has put me in her prison). The motetus regrets his devotion to an earthly love, saying: *M'a loiautés m'a nuisi vers amours par un regart de celi, qui toz jours est lié de ma dolour sans merci… Las, que pensai, quant l'amai?... Bien m'a traï mes cuers, quant onques a li s'abandona. Li dous regars de la bele m'ocira*. (My loyalty has hurt me in love on account of a glance from her who, ever pitiless, reaps joy from my grief… Alas, what was I thinking when I loved her?... My heart indeed betrayed me when it abandoned itself to her. The sweet glance of the fair one will kill me.) Meanwhile, the triplum tells that he has repented from the *folie* of loving earthly women and has turned instead to loving the Virgin Mary, who is *toutes la mellour* (the finest among ladies). Mo 28's tenor line, SECULUM, is drawn from an Easter Sunday Gradual:

> *Hec dies, quam fecit Dominus: exultemus et laetemur in ea.*
> V. *Confitemini domino quoniam bonus*: *quoniam in seculum misericordia eius*
>
> (This is the day that the Lord has made: let us rejoice and be glad in it.
> V. Give praise unto the Lord for He is good: for His mercy endureth forever)

This is taken from Psalm 117:24 and 29. The employment of this tenor line remarks upon the fruitlessness of the motetus and quadruplum's unrequited love for merciless mortal women by comparing it to the unfailing nature of divine mercy, which 'endures forever' (*in seculum*). This tenor joins forces with the Marian triplum in celebrating divine mercy and highlighting the comparative failings of earthly women. Its Easter-time rejoicing and the Paschal theme of new beginnings after repentance is appropriate for the motet's implication that true fulfilment in love is only possible if one turns away from loving earthly ladies for the

sake of Our Lady. This motet is extant in a version found in the Bamberg and Wolfenbüttel 2 manuscripts that excludes the Marian triplum part.[335] The Mo version presents the Marian triplum as a challenge – and a possible solution – to the suffering motetus and quadruplum, and also serves to highlight the religious tenor line and its potential for comment on the secular upper voices. In bars 15-19, the triplum competes with the quadruplum over whose beloved – Mary or the *dame courtoise* – is the most beautiful. Adopting the insistent tribrachic rhythm to which the other upper voices switch at this point, the triplum sings of Mary: *Car c'est la rose et le lis et la flor de bon oudor* (Because she is the rose and the lily and the sweet-smelling flower), while the quadruplum sings of his *dame*: *euz vairs, rians, bruns sorcis et voutiz biau nes trairiz, bouche vermeille, denz drus, petis* (laughing, grey-blue eyes, dark, arched eyebrows, a slender nose, scarlet lips, straight little teeth). The triplum presents the general notion of Mary's outstanding beauty, using language reminiscent of biblical texts (the rose and the lily appear in the Old Testament – especially in the Book of Canticles – as images of female beauty), while the quadruplum gives a more specific, flesh-and-blood description of his lady that places the lyric most comfortably in the realm of secular poetic tradition.

The challenge that the triplum presents to the secular voices is also evident in the musical setting of Mo 28. There are four instances in the motet when the upper voices fail to produce perfect fifths and octaves above the tenor on strong beats, and the first two of these help to emphasise points where the triplum's vocabulary highlights that the secular sentiments of the motetus and quadruplum do not chime with the triplum's sacred lyric. In the fourth perfection (bar 2b), the motetus and quadruplum sing of their beloved *dames*, while the triplum sings the word *folie*, which is highlighted by the quadruplum singing a dissonant

[335] Wolfenbüttel 1099 [W2], folios 203v-204v and Bamberg Codex [Ba], motet 64. It is likely that the three-voice version was composed first and that the triplum voice was added later.

minor sixth above the tenor, in contrast to the unison and perfect fifth of the other voices, challenging the harmonic status quo, just as the triplum's lyrics are simultaneously pointing out the *folie* of loving a worldly woman. And on perfection 9 (bar 5a), the syllable '*ge*' of the triplum's words *virge Marie* creates a major sixth above the tenor, disrupting the consonant harmonies formed by the other voices.[336] In terms of rhythmic patterns, phrase lengths and assonance, the triplum accords with the motetus and tenor, which leads Rothenberg and Everist to speculate that a non-extant three-voice version of this motet, consisting of the tenor, motetus and triplum, may once have existed.[337] Mo 28 finishes with the quadruplum bemoaning his imprisonment by his *dame*: *qui m'a mis en sa prison* (who has put me in her prison); the motetus fears that the 'sweet glance of the beautiful one will kill me!' (*Li dous regars de la bele m'ocira*); while the triplum trumps them both, celebrating that his lady, the Virgin Mary, is *de toutes la mellour* (the best of all).

In a similar vein, Mo 268 contrasts a Latin, Marian triplum with a vernacular motetus who is betrayed by his pitiless *dame*. The contrasting mood of the two lyrics is perhaps most evident in bar 8, when the triplum's joyful *Ave* is underlaid with the motetus' mournful *aymi!* The melody used for this part of the motetus' complaint is echoed at the end of the motet when the triplum sings lyrics from the *Salve regina* hymn: *O Clemens, o pia, o dulcis Maria!*

[336] The other two strong-beat dissonances in Mo 28 occur at bars 10b and 23b. An explanation of thirteenth-century theory of consonance and dissonance is given in Appendix 11.

[337] Rothenberg and Everist seem to propose the erstwhile existence of a related motet comprising the lower three voices from Mo 28. They do not specify whether these three voices might have been the same as their appearance in Mo 28, or whether one/some of them may have been different to the extant Mo 28 version. Rothenberg suggests an alternative reading for Mo 28, in which the quadruplum takes on allegorical, Marian meaning, (Rothenberg describes the quadruplum as 'a straightforward courtly song with Marian resonance'), and the motetus stands out as the only non-Marian voice of the piece. D. J. ROTHENBERG, *Flower of Paradise: Marian Devotion and Secular Song in Medieval and Renaissance Music* (Oxford: OUP, 2011), pp.79-83. See also G. R. EVANS, *Alan of Lille: the Frontiers of Theology in the Later Twelfth Century* (Cambridge: CUP, 1983), pp.145-7.

The use of this shared melody highlights the contrast between the 'clement, holy, sweet Mary' and the worldly *dame*, who offers 'poor reward' (*povre guerredon*) to her servants.

Liturgy, doctrine, and popular devotion praise the Virgin Mary as being physically, as well as morally beautiful. However, descriptions of the Virgin's beauty do usually focus on her moral, rather than her physical state, and Marian devotional song rarely gives specific detail as to the Virgin's appearance, resorting to generic descriptions of her physical beauty, such as *speciosa* and *formosa*, and abstract metaphors, as in the Marian antiphon *Tota pulchra es*, which, inspired by the Book of Canticles, says to Mary: *Tota pulchra es, Maria… et facies tua sicut sol*. (You are all beautiful, Mary,… your face is like the sun.) In contrast to this, the *dame courtoise*'s appearance is described in specific detail. Mo 130, for example, says of his lady:

> *Tant a biauté, ce m'est vis:*
> *Ses cors est polis,*
> *chief luisant, sorcis*
> *biaus, euz verz, menton bien assis,*
> *col plus blanc que ne soit fleur de lis*.
>
> (She has all beauty, it seems to me: her body is graceful, shining
> hair, eyebrows, lovely, green eyes, a nicely shaped chin, a neck more
> white than a lily flower.)

The first section of this chapter has shown how the composers of Mo motets use the lyrics and musical settings of their motets to explore the similarities and differences between the Virgin Mary and the *dame courtoise*, in order to compare and contrast the two women. Sometimes the Virgin absorbs the noble attributes of the *dame*, and may be, for example, addressed with feudal, rather than religious language. Conversely, sometimes the *dame* is imbued with the attributes of the Virgin, becoming a goddess-like icon, worshipped with

religious language and credited with pseudo-divine powers in a manner that at times seems quite blasphemous. Sometimes, the Virgin is used as a mirror of perfection, in which the faults of the *dame* are illuminated, and the *dame* likewise becomes a foil that serves to highlight the inimitable perfections of the Virgin.

The second part of this chapter explores the relationship in Montpellier Codex motets, between the Virgin Mary and the shepherdess Marion. Marion is, in many ways, the antithesis of the *dame courtoise*. The two women occupy opposite ends of the social spectrum: Marion, a character from the popular 'Robin and Marion' musical plays,[338] is a pretty peasant girl, who represents both idyllic innocence and sexual availability; she is depicted as naïve, but often displays a worldly-wise wit. Unlike the untouchable *dame courtoise*, Marion is a rustic girl, who has no socio-political power or authority. She is propositioned by the men she encounters, often successfully seduced, and sometimes even raped.[339] Just as *chansons d'amour* in praise of the *dame courtoise* were the inspiration for Marian *chansons pieux*, *pastourelles*, featuring the shepherdess Marion, were also adjusted to fit religious purposes, and as was the case with the *dame courtoise* and the Virgin, composers drew on both the similarities and differences between Marion and the Virgin, in order to compare and contrast the two women.

The linguistic similarity between the names of the *pastourelle* heroine Marot/Mariette and the Virgin Maria/Marie was easily exploited, as was the parallel between the earthly flowers associated with the outdoor surroundings and physical beauty of the pretty maiden shepherdess and the *fleur de paradis* (to quote Mo 21's quadruplum) that is the Virgin

[338] See Appendix 9 for information about Robin and Marion plays and their significance to the Montpellier Codex.
[339] See K. GRAVDAL, 'Camouflaging Rape: The Rhetoric of Sexual Violence in Medieval *Pastourelle*', *Romantic Review*, 76.4 (1985), 361-73; and W. D. PADEN, 'Rape in the *Pastourelle*', *Romanic Review*, 80.3 (1989), 331-49.

Mary. Flowers, (particularly the rose), having multiple related and interchangeable meanings, were especially useful symbols for the thirteenth-century artists who radically blurred the established boundaries of sacred and profane. Sometimes there is a deliberately risqué – almost blasphemous – ambiguity in their work, and the love and desire expressed could be either spiritual, sexual, or both at once. The *Miracles* of Gautier de Coinci contain a *pastourelle*-based *chanson pieuse* (see Appendix 1-a). The song has retained many of its lower-style *pastourelle* characteristics, such as its genre-typical opening lines (*L'autre jour, par un matin, chevauchoie lés un pre*…), its outdoor, rustic setting and its nonsense syllables. And so the listener is expecting to hear the poet recount his seduction of the *florete* of line 5. But line 11 reveals that this *florete* is in fact the *flor de paradis*; the Virgin Mary. As Bec indicates, Gautier's line 5 (*une florete ai trovée*) was clearly inspired by the line *une pucelle ai trovée* from the *pastourelle* version.[340] The word *florete* is equally appropriate as a reference to the flower-like beauty of the shepherdess or to Mary the 'flower of heaven', and this ambiguity is surely deliberate on the part of the poet. However, whereas the courtly *dame* already had an almost holy, untouchable air about her due to her noble status, the shepherdess was very much a physical and sexual character, who was easily approached, seduced, and sometimes mocked and denigrated. Some poets emphasise the differences between the shepherdess and the Virgin rather than their similarities. Indeed the final lines of the above example compare the shepherdess directly and unfavourably with Mary, saying that it would be a foolish mistake to leave *Marie* for *Marot*.

[340] GAUTIER DE COINCI, *Hui matin a l'ajornee*, cited in M. EVERIST, *French Motets in the Thirteenth-Century: Music, Poetry and Genre* (Cambridge: CUP, 1994), pp.141-2. Everist also cites a secular *pastourelle* version of this song extant as the motetus part of the motet *Hyer matin a l'enjournee*/DOMINO. EVERIST, *French Motets in the Thirteenth-Century*, p.70.

I will now discuss some Mo motets that feature both Mary and Marion, with a view to exploring how the composers present the differences and similarities between the two women. I will begin with Mo 45 and 36 and will then I look at the musically interrelated motets Mo 265, 148, 322, 41, 146 and 75, with particular reference to the tenor line PORTARE that is used in Mo 41 and 265.

Mo 45 (given in Appendices 1-45 and 2-45 and discussed at length in Chapter 2) presents a triplum declaring love for the *bele Marion*, while the motetus worships the holy *Maria*. The Springtime setting given by the triplum is also appropriate to God's desire for the Virgin at the Incarnation, and hence the triplum adds the appropriate Springtime seasonal reference to the motetus' Annunciation story. Chapter 2 contains detailed description of how the lyrics, melodies and harmonies of Mo 45 work together in order that the lines interact and comment upon one another. In Chapter 2 I suggest two possible readings for this motet: one of these readings involves a focus on the similarities of Marion and Maria, so that Marion becomes an allegorical representation of Maria. The second reading focuses on the differences between the two women, so that Marion's failings highlight Maria's perfections, and Maria's perfections shed light upon the inadequacies of Marion. According to this second reading, Marion, whom the triplum desires 'in the pleasant season', easily transforms into Maria, (as the Virgin is called by the motetus in line 5), desired by God in the Springtime, when the Annunciation took place.

Mo 45's tenor line HEC DIES, like Mo 28's IN SECULUM tenor discussed above, is drawn from an Easter Sunday Gradual:

> *Hec dies, quam fecit Dominus: exultemus et laetemur in ea.*
> V. *Confitemini domino quoniam bonus*: *quoniam in saeculum misericordia eius.*

(This is the day that the Lord has made: let us rejoice and be glad in it.
V. Give praise unto the Lord for He is good: for His mercy endureth forever).

This is taken from Vulgate Psalm 117:24 and 29. According to this reading of the motet, wherein the upper voices serve to contrast the two women, the choice of tenor seems to mock the fruitlessness of the triplum's unrequited love for the earthly *Marion* by comparing it to the unfailing nature of divine mercy. Its celebration of forgiveness ('His mercy endureth forever') reassures the motetus that his prayer to the Virgin – the 'restorer of mankind' – for pardon will be answered. The triplum is left unfulfilled by his earthly beloved, but the divine mercy sought by the motetus never fails. According to this reading, the motet teaches that true fulfilment in love is only possible if one turns from loving earthly ladies such as *la bele Marion* for the sake of Our Lady *Maria*.

In his article 'The Marian Symbolism of Spring', Rothenberg explores Mo 36, in which the triplum's song of love for a rustic maiden is intertwined with a motetus that sings of love for the Virgin Mary.[341] The Montpellier Codex draws attention to this juxtaposition by means of the manuscript illuminations that appear next to the motet, as shown below. In Mo 36, the triplum is rejected by the shepherdess he desires, because of her devotion to her *loial ami*. As Rothenberg explains, in thirteenth-century France, the woodland maiden and her love would have been easily recognised as Marion and Robin of the *pastourelle*. It was not uncommon to find Robin and Marion used as allegorical representations of Christ and Mary, and in Mo 36, the Marian motetus would have facilitated this interpretation. That the motet conflates Mary and Marion is reflected in the illuminated initials that begin the two upper

[341] D. J. ROTHENBERG, 'The Marian Symbolism of Spring, ca.1200 – ca.1500: Two Case Studies', *Journal of the American Musicological Society*, 59/2 (2006), 319-98.

voices. See Images 18 and 19, overleaf. The triplum's opening 'E', on folio 63v depicts a maiden in the woodland, approached by a knight who tries to take a rose (her virginity) from her. The maiden is, however, protected by her lover watching over her. This illumination is paralleled (in terms of its positioning on the folio and in terms of the positioning of the characters within the picture), by the illuminated 'O' at the start of the motetus, in which a man kneels before the Virgin Mary and the infant Christ on her lap. The striking visual similarities of these two illuminated initials echo the parallels between Mary and Marion that are made in the motet. Rothenberg explains: both of these illuminations depict a pure, faithful woman (Marion/Mary), her ever-faithful lover (Robin/Christ), and a man who aspires to her beauty and purity (the triplum narrator/motetus worshipper).[342] The hunting scene underneath the music supports the Springtime implications of the Eastertide ET GAUDEBIT tenor line and the upper voices' theme of pursual of one's desire.

The following pages are concerned with motets that use the tenor line PORTARE or the musically identical SUSTINERE, and it will be instructive at this point to discuss the liturgical origins of these. The tenor lines PORTARE and SUSTINERE are used in fourteen and two Montpellier Codex motets, respectively.[343] They have identical melodies, and it seems that they are both drawn from slightly differing versions of an Alleluya chant used for the Feasts of the Invention of the Holy Cross, celebrated on 3rd May, and the Exultation of the Holy Cross celebrated on 14th September. The chant reads as follows:

[342] ROTHENBERG, 'The Marian Symbolism of Spring', p.327.
[343] PORTARE appears in Mo 5, 81, 91, 96, 142, 148, 159, 233, 257, 259, 265, 296, 305 and 335, SUSTINERE in Mo 41 and 188.

Image 18: Opening of Mo 36 Triplum, folio 63v

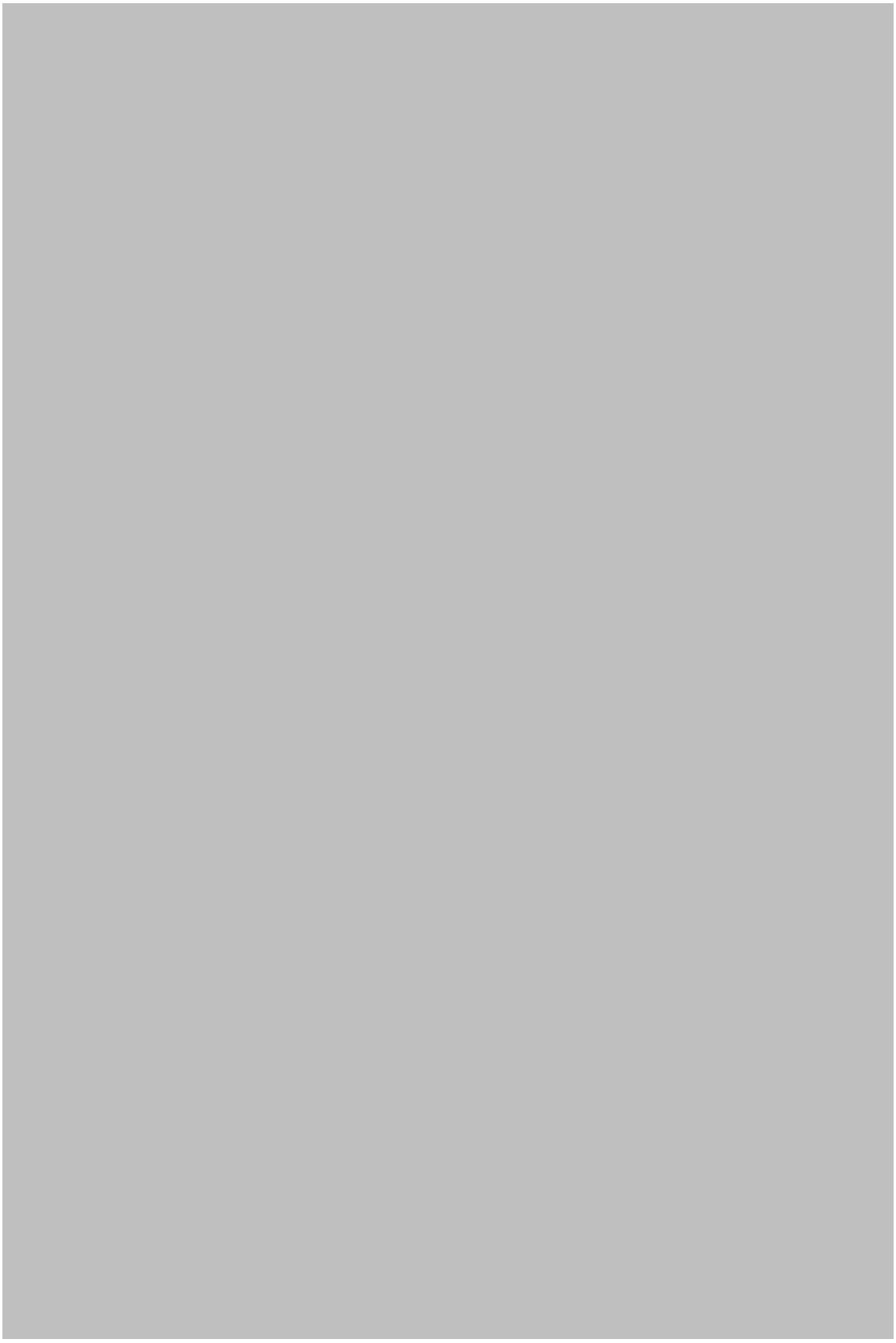
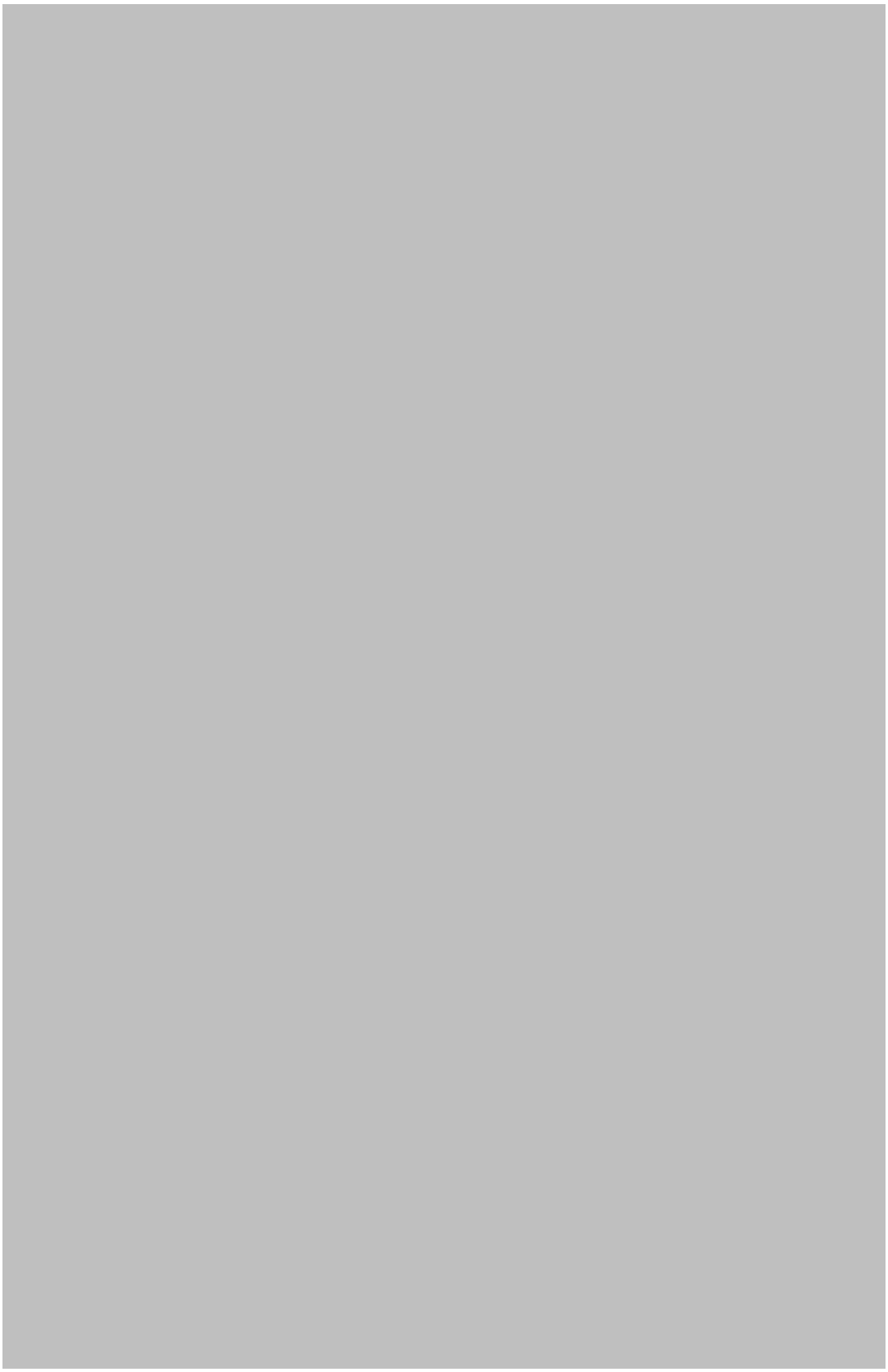


Image 19: Opening of Mo 36 Motetus, folio 64r



Alleluya. Dulce lignum, dulces claves, dulcia ferens pondera, que sola fuisti digna sustinere regem celorum et Dominum.

(Alleluya. Sweet wood, sweet nails, bearing the sweet weight, you alone were worthy of bearing the Lord, King of Heaven.)

In some non-Parisian chant sources, the word *sustinere* (bearing) is replaced with *portare* (carrying), and both Parisian and non-Parisian Offices for the Invention and Exultation of the Cross use the spoken phrase *que sola fuisti digna* ***portare****…*, providing further evidence that *portare* was a common substitute word for *sustinere*.[344] So when used as motet tenors, either of the two words serve to bring the Cross to mind.

However, the matter of identifying the chant source of the PORTARE/ SUSTINERE tenor lines is complicated by a handful of chants connected with Rouen, Reims, and Paris, which use the same melody as the Holy Cross Alleluya, and very similar, clearly related words, for a Marian chant for the Octave of the Virgin's Assumption:[345]

Alleluya. Dulcis virgo, dulcis mater, dulcia ferens pondera, que sola fuisti digna portare regem celorum et Dominum.

(Alleluya. Sweet virgin, sweet mother, bearing the sweet weight, you alone were worthy of carrying the Lord, King of heaven.)

The majority of motets that use the PORTARE/SUSTINERE tenor line have a Crucifixion theme in their upper parts, demonstrating that the composers primarily had the Holy Cross version of the chant in mind. Some PORTARE/SUSTINERE motets, however, do have Marian/Assumption themes, sometimes combined with Crucifixion themes, implying that at least some composers were familiar with both versions of the chant. Strengthening this

[344] D. PESCE, 'Beyond Glossing', p.39 cites non-Parisian chant source manuscripts Reims B.M. 266 and Paris B.N. lat. 15139 as using *portare* rather than *sustinere*; p.46, n.28 cites examples of the spoken phrase *que sola fuisti digna portare…* from Vespers and Matins services.
[345] *Ibid*., p.39.

Marian connection, the Wolfenbuttel 1 manuscript contains a two-part Marian organum *Salve virgo, dei mater/*MERUISTI. The MERUISTI tenor has the same melody as the PORTARE/SUSTINERE chant excerpts, and the word *meruisti* was used in place of the word *portare* in the Marian chant cited above for a twelfth-century Marian votive mass in Notre Dame, Paris.[346] So the PORTARE tenor line links its motets with the Virgin Mary as well as/instead of the Holy Cross, and is used in some Mo motets for highlighting Marian meaning and drawing worldly women into comparison with the Virgin. For the medieval Christian, the two subject matters of the Virgin carrying Christ in her womb and the Cross bearing Christ's body had significant theological interconnections, and Mo motets that exploit this link will be discussed further on in this Chapter.

One Montpellier Codex motet clearly written with the Marian, Assumption version of the PORTARE chant in mind is Mo 322. (See Appendices 1-322 and 2-322.) The manuscript does not identify Mo 322's tenor, labelling it only 'TENOR', but it is notably similar to the PORTARE/ SUSTINERE melodies. (The first twelve notes are identical.) In 1969 Anderson identified it as a variation of the popular PORTARE/SUSTINERE tenors, sourced from the *Alleluya. Dulce lignum* chant for the Holy Cross.[347] However, considering that Mo 322's two upper parts are explicitly in praise of the Virgin Mary at the Assumption (see the lyrics in Appendix 1-322), surely the tenor line derived from a version of the Assumption chant *Alleluya. Dulcis virgo*, rather than from the liturgy of the Cross chant *Alleluya. Dulce lignum*. Mo 322's tenor line is unique. (It is given after the whole motet, in Appendix 2-322-a.) It is unusual in that it has the structure AA BB C, with sections B and C apparently unrelated to section A. The first section of the chant, which I wil call section A, runs from bars 1-8 and is

[346] *Ibid*., pp.28-51.
[347] G. A. ANDERSON, 'Newly Identified Clausula-Motets in the Las Huelgas Manuscript', *The Musical Quarterly*, 55/2 (1969), p.230.

repeated in bars 9-16. Section A is clearly related to, but significantly different from, the tenor melodies of other PORTARE/SUSTINERE motets. Perhaps this PORTARE tenor line is derived from a non-extant, variant version of the Assumption chant. Section B runs through bars 17-28 and is repeated for bars 29-40. Section C covers bars 41-48. Section A is written out once, and is then marked with a repeat sign, suggesting that it was a well-known chant segment, while B and C, which are fully written out, may be new creations. This possibility is strengthened by the structure of section C, which consists of four repeated three-note patterns: aa bb cc dd. (Each of these letters equates to one bar.) This structure is atypical of a liturgical chant excerpt, and so may have been composed specifically for the context of this motet. It is also interesting to note that section C's a and b patterns are identical to the first six notes of the APTATUR tenor line, which is used for Mo 75 and 146, discussed below. Montpellier Codex APTATUR motets are related to PORTARE motets in a number of ways, which will be discussed later in this chapter. So section A of Mo 322's tenor begins as the well-known chant excerpt PORTARE and then deviates, and section C of Mo 322's tenor relates to the APTATUR chant excerpt, which also seems to have had associations with PORTARE motets. I have not yet been able to discover whether the B section of Mo 322's tenor also relates to another tenor line, but perhaps the three sections of this motet provide an example of a sort of 'compositional exercise' wherein the composer deliberately experimented with three separate tenor lines in one piece.

Montpellier Codex motets that feature the shepherdess Marion have a strong affinity with the PORTARE tenor line. Robin and Marion-themed motets (including those that feature other characters from the Robin and Marion story, or which heavily allude to it without giving specific names) account for thirty-nine of Mo's 343 motets (11.3%). The two most popular

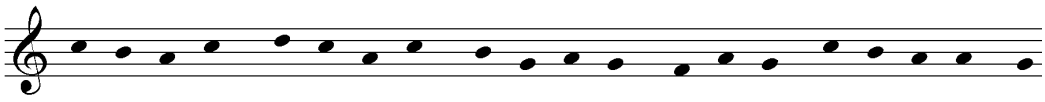
tenors for these motets are DOMINO and PORTARE/SUSTINERE. Of the sixteen Montpellier Codex motets that have PORTARE/SUSTINERE tenor lines, six – 37.5% – feature Robin and/or Marion. This means that Robin and Marion are just over three times more common in Mo PORTARE/SUSTINERE motets than they are in Mo motets overall. In the same vein, sixteen Mo motets – 4.6% – have PORTARE/SUSTINERE tenors, while six – 15.5% – of the Codex's thirty-nine Robin/Marion motets have PORTARE/SUSTINERE tenors, making these tenor lines over three times more common in Robin/Marion motets than they are in the Codex overall. (A listing of Montpellier Codex Robin and Marion motets and their tenor lines is included in Appendix 9). The Montpellier Codex Robin and Marion motets that use the PORTARE/SUSTINERE tenor line are Mo 41, 96, 151, 159, 265, and 259. These employ the PORTARE/SUSTINERE tenor line to provide a surprising, complex, and profound theological aspect to upper voices that sing *pastourelles* – one of the most frivolously secular of the medieval French lyric genres.

In Mo 265, the Marian PORTARE tenor line is paired with a motetus voice that sings the rondeau *Robin m'aime* from Adam de la Halle's *Jeu de Robin et Marion*. This rondeau presents the voice of a woman whose love Robin has bought with material gifts, and its juxtaposition with the sacred, Marian tenor line invites the comparison of two opposite female personae: prostitute and Virgin (see Appendix 1-265 for lyrics and translation).

The imposition of the motetus' very secular image of womanhood onto the sacred, Marian image evoked by the tenor is also evident in the musical setting of the motet, as explained in Pesce and Everist's analysis of this motet,[348] and I will now present Pesce and

[348] Pesce explores this motet in D. PESCE, 'Beyond Glossing: The Old Made New in Mout me fu grief/Robin m'aime/Portare', in *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance*, ed. by D. PESCE (Oxford: OUP, 1997), 28-51. See Everist's comments in M. EVERIST, 'The Rondeau Motet: Paris and Artois in the Thirteenth Century', *Music & Letters*, 69/1 (1988), p.20 ff.

Everist's comments on the function of Mo 265's musical organisation. Pierre Aubry criticises this motet for having an 'imprecise tonality',[349] but Dolores Pesce explores how the composer seems to have deliberately designed this 'imprecision' in order to bind the three voices together musically. The PORTARE chant excerpt is given as follows in most chant sources:



The final of the chant verse (and of the selected chant excerpt) is g and the pitch c' is emphasised throughout. Pesce explains that the c' dominates the first part of the chant excerpt and the g, as the end-point of the excerpt's final descent, dominates the second part, although this final descent starts on c', so that both pitches are emphasised, creating what Pesce calls a 'seesaw effect' in the tonality.[350] But in Mo 265, the motetus is allowed to manipulate the tonality and structure of the sacred chant line. The composer has adjusted the chant in response to the motetus, which is in rondeau form and was pre-existent to the motet. Pesce views the motetus as divisible into two melodic halves, the first of which is dominated by c', and the second of which progresses through g'-e'-c'. And so the c' would appear to be dominant throughout the motetus part. However, the pitch g' is also emphasised through the repeated use of sharpened f's that lead to g. In response to the ambiguous c/g tonality of the motetus, the composer has not only selected a tenor line that supports this dual c'/g' tonality, but has adjusted the pitches of this tenor line so that they reflect what is happening in the motetus: in bar 3, the tenor's f is sharpened in order that it emphasises the motetus' progression to g', and in bar 5, the true ending of the chant excerpt (g) is followed by an

[349] P. AUBRY, *Cent motets du XIIIe siècle, publiés d'après le manuscript Ed. IV.6 de Bamberg*, 3 vols (Paris: A. Rouart, Lerolle, 1908), III, p.102.
[350] PESCE, 'Beyond Glossing', p.29.

additional pitch c', so that it supports the tonality of the upper voices. And so, Pesce concludes, the pre-existent c/g tonal ambiguity of the tenor line is exploited and adjusted so that it reiterates the c/g tonal ambiguity of the motetus voice; in order that it reflects the motetus, the tenor's most prominent pitch has been shifted from g to c', and although they are no longer prominent as the end note of the chant excerpt, the g pitches are emphasised by means of f#s.

Everist points out how the structure of the tenor is also manipulated so that it fits the motetus' rondeau structure.[351] Rather than using the more typical pattern of the tenor's chant excerpt being repeated in its whole form, the tenor of Mo 265 takes on the structure A B a A B A B, which mirrors the motetus' structure A B a a b A B. (As Everist notes, this is the only motet outside the Artesian repertoire whose tenor structure matches that of the motetus.)[352]

Thus the composer exploits the flexible nature of the sacred PORTARE tenor line, adjusting it so that it serves the tonalities of the secular motetus. This musical effect that the motetus has on the tenor line reflects that the secular motetus, with its lady Marion whose love can be bought with small tokens, challenges and disrupts the perfect, Marian image of womanhood that is evoked by the tenor. Again in Mo 265, through lyrical and musical juxtaposition with a Marian tenor line, a morally lacking woman is compared and contrasted with the perfection of the holy Virgin.

Also built on the PORTARE tenor line, Mo 148 likewise satirises and criticises the female characters of secular love songs by contrasting their sexualised personae with the images of the chaste Virgin evoked by the sacred tenor line. The female voices heard in the upper parts of Mo 148 *Si com aloie jouer/ Deduisant/* PORTARE are markedly determined to

[351] EVERIST, 'The Rondeau Motet', p.20.
[352] *Ibid*., p.20.

take lovers and cuckold their husbands. They even ask: "*Pleüst a Diu, que chascune de nous / tenist la piau de son mari jalouz*!" ("May it please God that each of us / have the skin of her jealous husband!")

The identical melodies and related texts of the two Alleluyas *Dulce lignum* and *Dulcis virgo* clearly point to one being a deliberate contrafactum of the other. (Pesce suggests that because the Cross version is by far the most common, it is most likely the original version, and the Marian version is the contrafactum.)[353] The creator of the contrafactum obviously thought it appropriate that these two chants should have identical melodies and closely related texts, and this is eminently understandable when it is appreciated that the subject matters of the two chants – the pregnant Virgin Mary carrying Christ, and the Holy Cross bearing Christ's body – were, in Medieval Europe, intrinsically linked concepts. Before demonstrating how Mo motets combine the themes of the Virgin and the Cross, it will be useful to explore the remarkable interplay of these two concepts in the medieval world. I will first set out Huot's ideas on this topic,[354] then those of art historians Ellington and Neff.[355]

As Huot explains, literary and artistic works, as well as liturgical connections, attest to the close association between Mary and the Cross. Both the Virgin and the Cross physically bear Christ and thus give life to humanity, but the Virgin is gentle and merciful, while the Cross causes pain and death. The Virgin and the Cross are figures of sterility and death, respectively, both miraculously transformed into figures of life and salvation.[356] Huot points to two liturgical sequences by Philip the Chancellor that play on the opposition of, and

[353] PESCE, 'Beyond Glossing', p.47, n.31.
[354] See HUOT, *Allegorical Play*, pp. 129-37.
[355] See D. S. ELLINGTON, 'Impassioned Mother or Passive Icon: The Virgin's Role in Late Medieval and Early Modern Passion Sermons', *Renaissance Quarterly*, 48/2 (1995), 227-61, and A. NEFF, 'The Pain of Compassio: Mary's Labor at the Foot of the Cross', *The Art Bulletin*, 80/2 (1998), 254-73.
[356] HUOT, *Allegorical Play*, p.163.

parallels between, the Virgin and the Cross. In the sequence *Crux, de te volo conqueri*, the Cross says to Mary:

> *De tuo flore fulgeo*
> *De tuo fructu gaudeo.*
> …
> *Iam non pendet ad ubera,*
> *Pendet in cruce verbera.*
>
> (I am resplendent with your flower, I rejoice in your fruit… He no longer hangs at the breast; he hangs on the Cross.)[357]

And the sequence *Lignum vite querimus* includes the lines:

> *Hic virgo puerpera,*
> *Hic crux salutifera,*
> *Ambe ligna mystica*
> …
> *Utraque vivifica.*
>
> (Here is the child-bearing Virgin, here the salubrious Cross. Two mystical trees… both life-giving.)[358]

One manuscript presents Latin and French versions of this sequence so that text and images form a cross shape on the page, the vertical beam being made of pictures of the Virgin. Text about the Virgin is on the left of the beam, text about the Cross on the right, and text appropriate to both figures in the middle or split. So the manuscript layout, as well as the content of the sequences, reflects the strength of association that existed in medieval Christianity between the Cross and the Virgin.[359]

As Ellington notes, the Biblical evidence for Mary's presence at the Crucifixion is limited to John 19:25, which says simply: 'Near the cross of Jesus stood his mother'.[360] There is no suggestion as to if, or how, the Virgin showed physical signs of her distress. And for the

[357] Cited and trans. in HUOT, *Allegorical Play*, pp.129-30.
[358] Cited and trans. in PESCE, 'Beyond Glossing', p.40.
[359] HUOT, *Allegorical Play*, p.163.
[360] Ellington, 'Impassioned Mother or Passive Icon', p.232, n.14.

first millennium of Christianity, images of the Crucifixion depict her as an upright, restrained and steadfast witness. But by the tenth century the Eastern Church was including the *Kontakion* – a poetic version of Mary's Lament at the Foot of the Cross performed as a dialogue between choir and soloists – in its Good Friday liturgy, and during the eleventh century, the idea of Mary swooning by the Cross had developed.[361] By the thirteenth century, this Cult of *Mater Dolorosa* (the sorrowing mother) had travelled west. Devotional empathy with the human sufferings of Christ and Mary was increasingly encouraged: the *Planctus Mariae* (the Western Church's version of the *Kontakion*) was performed in churches on Good Friday,[362] and visual images of the Virgin's swoon became popular. Thirteenth-century ivory diptychs depict Mary holding the baby Jesus opposite images of Jesus hanging on the Cross, and as Pesce notes, these present 'a striking parallel to the two chant texts.'[363]

In her article 'The Pain of *Compassio*', art historian Amy Neff explains that in medieval sermons about the Crucifixion, the physical pains of Christ were paralleled with the empathetic pains Mary felt in her soul. Amadeus of Lausanne, who studied at Cluny and under Bernard of Clairvaux, writes of the Virgin experiencing 'groans, sobs, sighs, sorrow, grief, agony, distress of heart, fires, a death more cruel that death.'[364] Preachers described the Virgin fainting in empathy when Christ fell under the weight of carrying his Cross to Calvary.[365] Neff demonstrates how, in many images of the Virgin collapsing by the Cross, her physical pose deliberately mimics that of Christ hanging on the Cross, creating a visual manifestation of their parallel suffering on Calvary, and explains how the images reflect

[361] ELLINGTON, 'Impassioned Mother or Passive Icon', p.233.
[362] *Ibid*., p.234.
[363] PESCE, 'Beyond Glossing', p.41.
[364] NEFF, 'The Pain of Compassio', p.254.
[365] ELLINGTON, 'Impassioned Mother or Passive Icon', p.234.

medieval Marian theology: 'By sharing Christ's suffering and death, Mary takes part in Christ's salvation of humanity. As Christ is the new Adam, she is the new Eve.'[366]

Neff observes that because the Crucifixion was the ultimate suffering that resulted in the ultimate new life, it was represented by the metaphor of childbirth. The Virgin's pain at seeing Christ crucified was a necessary part of the rebirth of humanity, and so Mary's suffering at the Crucifixion was considered akin to the pain of labour. The Virgin, say medieval theologians, was immune to physical distress at the birth of Christ, but instead, suffered pains at the Crucifixion, as she and her son gave birth to humanity's salvation.[367] Neff presents several examples of medieval writings that attest to this belief. Amadeus of Lausanne expresses the Virgin's pains as being 'like childbirth.'[368] Saint Bonaventure, who studied and taught in Paris alongside Thomas Aquinas, explains: 'Mary suffered no pains in giving birth to Christ… but now, under the Cross she gives birth in pain… the whole body of Christians has been brought forth from the womb of the glorious Virgin.'[369] Rupert of Deutz wrote of Mary at the Crucifixion: 'at this hour, she truly suffers the pains of childbirth. When [Jesus] was born, she did not suffer like other mothers: now, however, she suffers… in the Passion of her only Son, the Blessed Virgin gave birth to the salvation of all mankind: in effect, she is the mother of all mankind.'[370] This idea was supported by Christ's words from the Cross, to Mary: "Woman, behold thy son" and to John: "behold thy mother." Ambrose explained these words as symbolising the Virgin Mary becoming the mother of all

[366] NEFF, 'The Pain of Compassio', p.255.
[367] *Ibid*., p.255.
[368] AMADEUS OF LAUSANNE, *Homily V*, cited AMADEUS OF LAUSANNE and BERNARD OF CLAIRVAUX, *Magnificat: Homilies in Praise of the Blessed Virgin Mary by Bernard of Clairvaux and Amadeus of Lausanne*, trans. by M.-B. SAÏD and G. PERIGO, introduced by C. WADDELL, Cistercian Fathers Series, 18 (Kalamazoo, Michigan: Cistercian Publications, 1979), p.106.
[369] *Ibid*., pp.109-28.
[370] RUPERT OF DEUTZ, *Commentaria in Evangelium Sancti Iohannis*, ed. by R. HAACKE, Corpus Christianorum: Continuatio Mediaevalis, 9 (Turnhout: Typographi Brepols Editores Pontificii, 1969), 743-44, trans. in NEFF, 'The Pain of Compassio', p.256.

Christians.[371] In the early thirteenth-century English Passion lyric *Stond wel, moder, under rode*, Christ on the Cross says to his mother:

> "Moder, mitarst thi mith leren
> Wat pine tholen that childre beren."
>
> ("Mother, now at last you must learn what pain they suffer who bear children.")

Isaiah 66:6-7 says: 'Before she goes into labour, she gives birth; before the pains come upon her, delivers a son. Who has ever heard of such a thing? Who has ever seen such things?' Several medieval theologians, including Albertus Magnus who taught at the University in Paris in the mid-1200s, read these verses as a prophecy of the Virgin Mary's labour pains being delayed from the time of Christ's Nativity until his Crucifixion.[372] Reflecting this idea in the Montpellier Codex, Mo 51's triplum part tells us: *quam vicio nemo defloruit et ideo partu non doluit* (no-one deflowered her in sin, and so she did not suffer in childbirth).

Neff presents a series of thirty-one works of fine art from across medieval Europe that represent the Virgin in labour under the Cross. One image in particular illustrates beautifully the medieval idea that Mary suffered on Calvary to give birth to humanity: the Taymouth Hours was made in the early fourteenth century, possibly for one of the French queens of England: Philippa of Hainault or Isabelle of France. Folio 122v, shown in Image 20 overleaf, presents an image of the Crucifixion, wherein the distressed Virgin is collapsed in a pose suggestive of childbirth, with her knees apart. Written above her are Christ's words from the Cross, "Ecce filius tuus", which told Mary to take John as her son. John, however, is absent from this picture. Instead, a man kneels between the Virgin's legs, as if just born from

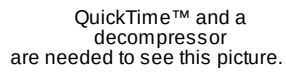
[371] SAINT AMBROSE, *Exposito in Lucam*, 7.5, cited in H. GRAEF, *Mary: A History of Doctrine and Devotion* (London: Sheed and Ward, 1963), p.86.
[372] NEFF, 'The Pain of Compassio', p.257.

her. He is bloodied, as though from his birth, or from the spear wound he has just inflicted in Christ's side. This man is the Roman soldier Longinus, who, legend has it, was converted and saved when he pierced Christ. Longinus represents the whole of humanity – even the worst of sinners – reborn here of Christ's blood and Mary's maternity on Calvary.[373] At the same time, another figure seems to emerge from the earth, under the flow of Christ's blood, presumably symbolic of the rebirth of Adam, whom God created 'from the dust of the ground'. Despite his gender, Christ, like Mary, was also understood as the metaphorical 'mother' of Christians, who gave birth at his Crucifixion.[374] In the late thirteenth century, the prioress Marguerite d'Oignt wrote: 'And when the hour of birth came, they placed You on the bed of the Cross. And it is not astonishing your veins ruptured, as you gave birth in one single day to the whole world!'[375] As Neff explains, 'If Christ on the Cross is a mother in labor, then the swooning Virgin parallels and is mystically identified with him not only in his death but also in his maternity.'[376]

Considering the prominent presence of the Virgin Mary in medieval depictions of the Crucifixion, and in particular the striking medieval image of the Virgin giving birth at the Foot of the Cross, it is hardly surprising that medieval liturgists saw fit to link the two Holy Cross and Marian Alleluyas *Dulce lignum* and *Dulce virgo.* To the medieval mind, the themes of the pregnant Virgin bearing Christ/mankind, and the Cross bearing Christ and thus giving life to humanity, were intertwined, and the shared melody and similar texts of these two

[373] *Ibid*., p.266.
[374] This metaphor was used by Anselm of Canterbury, among others. NEFF, 'The Pain of Compassio', p.269.
[375] NEFF, 'The Pain of Compassio', p.269.
[376] *Ibid*., p.269.

Image 20: The Crucifixion in the Taymouth Hours [377]



[377] Taymouth Hours, folio 122v. Image from http://www.bl.uk/catalogues/illuminatedmanuscripts/

Alleluyas provide a musical illustration of this in the liturgy. The melody of the PORTARE/ SUSTINERE tenor line would have projected all of this complex imagery onto its motets, and I shall now explore how Montpellier Codex PORTARE/SUSTINERE motets reflect the dual implications of their tenor lines.

Although the vast majority of PORTARE/SUSTINERE motet upper parts are more pertinent to the Crucifixion than to the Marian, version of the chant, it seems reasonable to assume that the composers of PORTARE/SUSTINERE motets knew both versions, and deliberately played on the dual associations of the chant excerpt. And the strength of medieval European association between the Virgin Mary and the Cross meant that motet composers and audience would, upon hearing the PORTARE/SUSTINERE tenor, quite conceivably have brought the Virgin, as well as the Cross, to mind, even if the melody was only known from one or other of the chants. The chant excerpts labelled SUSTINERE, although technically relating only to the *Dulce lignum* Holy Cross Alleluya, and not to the Marian version of the chant, carry Marian as well as Crucifixion associations due to their melody being shared with the Marian chant, and due to the prominent role of the Virgin Mary in medieval depictions of the Crucifixion. The melody of this tenor line, regardless of whether it has PORTARE or SUSTINERE written beneath it, would simultaneously bring to mind the Crucifixion and the pregnant Virgin.

The interchangeable nature of the PORTARE/SUSTINERE tenors is illustrated by the case of Mo 41 (see Appendices 1-41 and 2-41). Mo 41's tenor is designated SUSTINERE, referring to the *Dulce lignum* Holy Cross chant, and its motetus part is unequivocally dedicated to the Cross, troping on the *Dulce lignum* Alleluya and incorporating the chant-

inspired words *ligni*, *clavis*, *clava* and *sustinere*. The image given in line 10, of the Christian receiving comfort from physically carrying the Cross, is particularly appropriate to the Feast of the Exultation of the Cross for which the *Dulce lignum* chant was used, when perhaps a relic of the Cross, many of which were held in medieval France, would have been processed around the Church.

Before presenting my own, new comments about Mo 41, I will begin by reviewing what Pesce and Huot write about this work. The version of this motet given in the Bamberg manuscript (Ba) (wherein the scribe has designated the tenor PORTARE, rather than SUSTINERE, as is given in its other four extant versions),[378] has the same tenor and motetus as the Mo version, but has Latin, Crucifixion-themed words for the triplum, whereas the Mo triplum has a French lyric about a maiden weeping for her lost lover Robin. Of the Ba triplum, Pesce explains how its melody fits its Crucifixion theme – especially the jagged, 'angular leaps' at '*carne sua mortificata*' in bars 19-22. Pesce compares these words to the Mo triplum's corresponding text "*Robin, doz amis, perdu voz ai*" (Robin, sweet love, I have lost you), and assesses that the French lyrics are less suited to the melody's dramatic impact, and that therefore, the Mo version is probably a later contrafactum of the original Ba version, for which the melody was designed.[379]

Huot discusses the lyrics of Mo 41, observing that in order for the triplum's interplay with the lower two voices to makes sense, Mo 41's triplum must be read as a religious allegory.[380] As Huot notes, when alone, the triplum is a typical *pastourelle*, in which a male protagonist encounters a shepherdess in a meadow, mourning for the loss of her lover Robin. But in conjunction with the Crucifixion-themed tenor and motetus, the triplum takes on a

[378] Other version of this motet with SUSTINERE are extant in the La Clayette manuscript Paris, Bibliothèque nationale de France, MS nouv. acq. fr. 13521, the MuB manuscript Munich Bayerische Staatsbibliothek lat. 16444, and the LoC manuscript London British Library Add. 30091.
[379] D. PESCE, 'The Significance of Text in Thirteenth-Century Latin Motets', *Acta Musicologica*, 58/1 (1986), p.100.
[380] HUOT, *Allegorical Play*, p.133.

Marian meaning, depicting the Virgin mourning at the Crucifixion; the maiden grieving for the loss of Robin represents the Virgin Mary mourning Christ's death, and the maiden's words "*doz amis, perdu voz ai*" signify the Virgin's cry at the death of her son. Huot demonstrates that the triplum and motetus of Mo 41 represent the two opposing sides to the Crucifixion: at bar 14, the triplum expresses grief at the departure of the beloved Robin (the death of Christ) while the motetus simultaneously presents the Cross in a positive light, as the 'path of life'. The maiden's '*grant dolor*' sounds against the motetus' description of the Cross as '*Nubem luens tristicie*' (washing away the clouds of sorrow).[381] The Latin motetus presents a stream of theological doctrine that argues for a positive view of the Passion, while the French triplum focuses on the human suffering of the Virgin Mary. Huot explains: 'The French triplum deepens the pathos of the Crucifixion as a human event of pain, loss and incomprehension; the Latin motetus provides the all-important perspective that allows us to transcend the limited understanding of the shepherdess, moving from grief to joy.'[382]

The observations I make in the following paragraphs about the symbolic meaning of vocabulary and musical setting of Mo 41 work in support of Huot's allegorical reading of this piece. If the maiden's words "*doz amis, perdu voz ai*" signify the Virgin's cry at the death of her son, they are surely equally worthy of the dramatic melody of the Ba *carne sua mortificata* phrase, rather than 'less suited' to this musical setting, as Pesce would have it. Moreover, the triplum's opening line *Au doz mois de mai* takes us to the appropriate time of year for the Feast for the Exultation of the Cross on 3rd May. In this context, the triplum's image of a maiden 'overwhelmed with emotion', and 'deeply distressed', crying that she has lost her sweet beloved, is reminiscent of the Virgin Mary swooning beside the Cross as she mourns for Christ's death.

[381] HUOT, *Allegorical Play*, pp.133-6.
[382] HUOT, *Allegorical Play*, pp.136-7.

The musical setting of the two motet texts means that certain words sound alone and are therefore prominent. Most of the words that are thus treated in Mo 41 are nouns that are thematically significant to the motet, including: *penitentie* (bar 3), *flori* (bar 5), *peccati* (bar 7), *ligni* (bar 11), *sponsi lectus* (bar 18), and *partirai* (bar 26). *Penitentie* and *peccati* are important to the theme of humanity's redemption through the Crucifixion, while *flori*, significant for establishing the pastoral setting of the triplum, can work as a metaphor for the maiden/the Virgin Mary: similarly *partirai* is a key-word to the motet's theme of grief and loss. The *Sponsi lectus in meridie* (bridegroom's bed at midday) brings to mind the book of Canticles and its medieval interpretation as an erotic allegory of Christ marrying the soul/the Church/the Virgin Mary. This line presents the Cross as the bridal bed of Christ – the place where the marriage of God and humanity was consummated. The *lignum* (wood/tree) works as a symbol for the Cross, and the juxtaposition of the word *lignum* with the triplum's word *glai* (glade), in bars 11-12, is particularly interesting: the triplum's maiden is sitting *desoz un glai*, which in this context seems to translate as 'under/beneath a glade', but could also mean 'beneath a gladiola'. The word *glai* (and *glaïe*, *glaioi*, etc, modern French *glaïeul*) most commonly means a gladiola flower. It literally means 'sword', (the flower has sword-shaped petals), deriving from the Latin *gladius* (sword). The diminutive *gladiolus* (little sword) is the name given to the gladiola flower by Pliny in his *Naturalis Historia*, and *glai*/*glaive* is also the name of a type of medieval French sword.

The use of the word *glai* in Mo 41 is significant because in the Gospel of Luke, Chapter 2, Simeon prophesies to Mary: 'A sword shall pierce your own soul', and according to Christian tradition, this prophecy was fulfilled when Mary witnessed the Crucifixion. The musical setting means that the triplum's word *glai* is immediately followed by the motetus' word *lignum* (wood/tree), and the maiden *desoz un glai* can therefore work as a reference to

Simeon's prophecy: she sits beneath a tree, which is in fact the 'tree' of the Cross, and the Cross is the 'sword' that pierced her soul. So the maiden sitting *desoz un glai* is a multi-purpose image: it helps to set the pastoral scene of the triplum; the *glai* as a glade of trees links to the motetus' *lignum* tree of the cross, suggesting that the maiden is Mary, sitting beneath the Cross; and the etymology of *glai* links the image of the maiden beneath trees to that of the Virgin Mary beneath a sword, with which her soul is pierced at the Crucifixion. These latter two readings are supported by the tenor's melody, which fosters dual links to both the Holy Cross and to the Virgin Mary. The composer breaks up the triplum's usual rhythmic patterns and uses long notes for the word *esbahie* ('overcome with emotion') in bars 31-2, as though providing a musical illustration of the maiden's sorrowful cry, while the motetus speaks of comfort for the distressed. The word *sustinere*, declaimed on long notes at the end of the motetus line, bears onto the triplum bewailing the maiden's *grant esmai*, as though the motetus, with its positive theological outlook on the Crucifixion, is comforting (sustaining) the mourning maiden of the triplum, advising her to endure the suffering for the sake of a joyful outcome. The two – Marian and Holy Cross – versions of the tenor line underpin the dual aspects of the motet: the Holy Cross version, like the motetus, celebrates the Crucifixion as bringer of redemption, and the Marian version, like the triplum, reminds us to reflect on the pain that Mary, as Christ's mother, felt as she witnessed the Crucifixion of the man she had carried in her womb. It is therefore quite possible that the composer selected the tenor line for this particular motet with these dual associations in mind.

Mo 41's most prominent musical theme (motif M) is heard in bars 1, 8, 10, 13, 14, 17, 19 and 24, and the use of this melodic motif provides links between Mo 41 and other motets in the Codex. The reader will be familiar with motif M from Chapters 2 and 3 and from Appendix 7a. The same motif appears in Mo 75 in bars 2 and 28, and as a variant in bar

34 – see Appendix 2-75. In bar 2 the triplum uses this theme to introduce the *pastourelle*'s protagonist Marotele, which leads Callahan to suggest that the theme was known and recognised as a *pastourelle* motif, deliberately used by the composer of Mo 41 to illustrate the *pastourelle* nature of his triplum part.[383] However, as explained in Appendix 7a, this motif appears in circa forty-nine Montpellier Codex motets, and while seven of these (14%) do have a *pastourelle* theme, a significant 86% do not, and motif M does not seem to have an especially strong association with any particular lyric theme. These motets use a variety of tenor lines, comprise Marian, sacred and secular lyrics – in both French and Latin – and are associated with a wide range of subject matter. Thus it appears that motif M is a popular theme that was commonly used across several genres of medieval French song, and Mo 41's prominent use of this melody is clearly not as simple a case as Callahan suggests, of a distinctly *pastourelle* motif being used to emphasise the *pastourelle* elements of Mo 41's triplum.

Mo 75 and Mo 146 both use the tenor line APTATUR. This tenor is commonly believed to be taken from a Responsory chant for the Office of Saint Winnoc, which has a text beginning *Cum in hora sancti sacrificii calix*, although Pierre Aubry argues that this obscure office was unlikely to have been the source that made this tenor so popular.[384] Suzannah Clark points out that the same melisma appears in the Office of the better-known Saint Nicholas. This association is supported by Mo 60, which uses the APTATUR tenor and specifically addresses Saint Nicholas in its upper voices.[385] While Clark's Saint Nicholas

[383] C. CALLAHAN, 'Tracking Robin, Marion and the Virgin Mary: Musical/Textual Interlace in the *Pastourelle* Motet', in *Chançon legiere a chanter: essays in Old French literature in honor of Samuel N. Rosenberg*, ed. by K. FRESCO and W. PFEFFER (Birmingham, AL: Sumner, 2007), p.302.
[384] AUBRY, *Cent motets*, III, p.72.
[385] S. CLARK, ' 'S'en dirai chançonete': Hearing Text and Music in a Medieval Motet', *Plainsong and Medieval Music*, 16/1 (2007), p.37, n.24.

suggestion is convincing, I believe that the composer of Mo 75 did know of the Saint Winnoc version of the chant, due to the fact that the words of the Saint Winnoc chant resonate remarkably well with a sacred reading of Mo 75. The words from the chant *in hora sancti sacrificii* (at the hour of holy sacrifice) make reference to Christ's sacrifice on the Cross. As the Crucifixion approaches in John's Gospel, Jesus speaks of his imminent, but not yet present, death, saying "My hour is not yet come." (John 2:4, 7:30 and 8:20). In John 16:21a, this notion of a foretold hour of suffering is applied by Christ to the image of a woman in labour. Christ says: "When a woman is giving birth, she has sorrow because her hour has come." As discussed above, in the Middle Ages this verse was taken as a reference to the Virgin Mary suffering under the Cross as she gave birth to the Church. So at the Crucifixion, 'the hour of sacrifice' is come for both Christ and Mary, and if from the Saint Winnoc chant, the tenor APTATUR would bring this theme to mind, which is appropriate, considering the content of Mo 75's upper-voice lyrics.

Like Mo 41, the triplum of Mo 75 can also be read as an allegory for the Crucifixion. The male lover addresses his sweetheart Marotele, for love of whom he is suffering unendurable pain: "*Dieus, je n'i puis/ ces maus endurer/ Marot, que sent pour toi!… Douce Marot,/ grief sunt li maus que j'ai.*" ("God, I cannot endure these pains, that I feel because of you, Marot… Sweet Marot, awful are the pains that I have!"). In the context of a religious allegory, these words work as Christ on the Cross addressing the Christian soul. He invites her to hear the nightingale singing: "*orrons le roussignol chanter*". In the Middle Ages, the nightingale was a well-known symbol of Christ's Crucifixion. Like the gladiolus flower discussed above, in medieval times, the nightingale carried symbolism that was transmitted from Classical writings. In Greek mythology, the nightingale is the metamorphosised woman

Philomena, who was turned into a bird by the gods so that she could escape suffering: Philomena was raped by her sister Procne's husband, who also cut her tongue out to prevent her from telling Procne what he had done. But Procne found out when Philomena wove the story into a tapestry. In revenge, Procne killed her only child and fed it to her husband, who, in revenge, tried to kill both the women. The gods took pity on the sisters and turned them into birds. And so Philomena became a nightingale, and the bird came to be associated with suffering humanity and divine mercy.

The study of Classical literature by Christian writers meant that the Philomena myth was transmitted into Western medieval culture, where it absorbed Christian meaning, representing Christian suffering and the mercy of God. The name 'Philomena' has its etymology in the Greek words *philo* (loving), and *melos* (song),[386] so from Classical Greek times, nightingales also represented love songs, which is appropriate for the triplum of Mo 75. The nightingale's Latin name, *luscinia*, means 'of light', and this was also taken on board by Christian writers.[387] From the tenth century, the nightingale became an allegory for Christ: like Christ, the nightingale represents a suffering human, who sings of love, and who represents 'light in the darkness.'[388]

In the thirteenth century the English Franciscan Friar John Peacham (Peckham) wrote a Latin allegorical poem, *Philomena*, in which the nightingale's song and death represent Christ's life and death on the Cross.[389] This poem was known across Europe and was translated into a French version, *Rossignol*. Peacham's nightingale sings of the sufferings and death of Christ for three hours, from noon until she dies at three-o'clock in the afternoon

[386] C. L. BREHM, 'Song Thrush: *Turdus philomelos*', British Trust for Ornithology (1831), [electronic resource] http://www.bto.org/
[387] J. WILLIAMS, *Interpreting Nightingales: Gender, Class and Histories* (Sheffield: Sheffield Academic Press, 1997), p.45.
[388] WILLIAMS, *Interpreting Nightingales*, p.47.
[389] JOHN PEACHAM, *Rossignol: An Edition and Translation: with Introductory Essay on the Nightingale Tradition*, ed. and trans. by J. L. BAIRD and J. R. KANE, (Kent, Ohio: The Kent State University Press, 1978).

(nones; the ninth hour after dawn, and the same hour that Christ died; his 'hour of sacrifice'). Throughout her song the nightingale many times gives her distressed cry *Oci*. *Oci* was, in medieval France, said to be the sound of a nightingale's call, which associated the bird with the French verb *ocir* (to kill). Its cry, meaning 'Kill! Kill!' was said to refer to Christ crying out during his death on the Cross; to Christians' crying out in grief as they think on the Crucifixion; or sometimes to the imminent death of those who rejected Christ.[390] The nightingale was said to keep herself awake all night to sing by leaning her breast on a sharp thorn, which was representative of the Crown of Thorns and the spear that pierced Christ's side.[391]

So when the male voice of Mo 75's triplum tells Marotele that they will hear the nightingale cry *Oci*! he refers to a metaphor of the death of Christ on the Cross, as well as to a pleasant woodland scene. And in this context, the 'garland of gladiola flowers' (*chapel de flour de glai*, line 4) brings to mind the crown of thorns, bearing in mind the 'little sword' etymology of the word *glai*, as discussed above. So the 'hour of sacrifice' associated with the tenor line APTATUR; the unbearable pain of the lover, which he willingly endures for his beloved; the nightingale and its Crucifixion-associated cry; and the crown of sword-like flowers, come together to create a convincing sacred reading of this *pastourelle*-like triplum line, in which Robin's invitation to the woods and his suffering for Marotele becomes Christ inviting the Virgin Mary and/or the Christian soul, to witness the Crucifixion as a demonstration of his love for her.

The dual images present in Mo 75's triplum – the man drawing attention to the nightingale singing *Oci* on a tree in the woods, and the Virgin Mary/Christian soul witnessing

[390] Peacham's thirteenth-century Crucifixion poem *Rossignol* has the nightingale symbolically crying '*Ocy*, *ocy*' for all three of these instances. See JOHN PEACHAM, *Rossignol*, stanzas 9, 24, 37, 47, 50, 55 and 61; WILLIAMS, *Interpreting Nightingales*, p.70; and C. MADDISON, ' "Brave Prick Song": An Answer to Sir Thomas Browne', *Modern Languages Notes*, 75/6 (1960), p.474.
[391] MADDISON, ' "Brave Prick Song"', p.473.

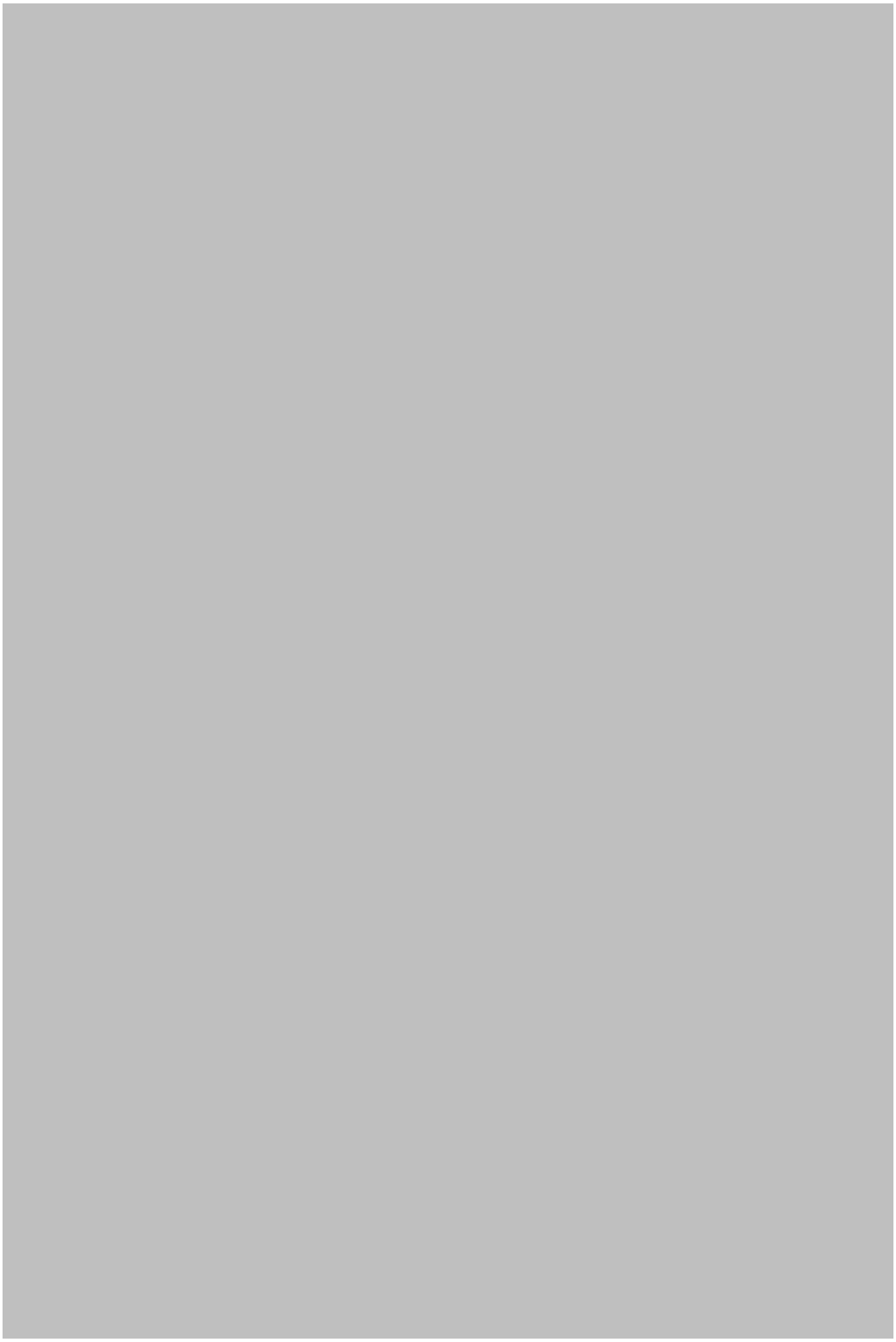
Christ's cries on the Cross – were closely associated in the Middle Ages. Creating a visual version of the sacred and secular possible interpretations of Mo 75's triplum, they are paralleled in one of the manuscript illuminations that adorn Peacham's poem in the University of Glasgow Library's MS Hunter 231, folio 89, shown overleaf. In the upper portion of the image, the Virgin Mary, carrying and nursing the infant Christ, looks on at the man Christ, 'carried' on the Cross. This picture once again brings together the themes of the Virgin 'bearing' Christ and the Cross 'bearing' Christ, just as does the melody of the PORTARE/SUSTINERE tenor line. At the same time, the haloed, risen Christ, has his feet washed by Mary Magdelene, who represents the redeemed Christian sinner. In the lower section of the illumination, a monk gestures to a nightingale singing on a tree, demonstrating that it represents Christ on the Cross, in the image above.

This chapter has explored how Mo motets exploit two, antithetical, stock female characters of the medieval French lyric tradition in order to worship the Virgin Mary and to meditate on different aspects of her character. Despite the opposing characteristics of the noblewoman and the shepherdess, composers managed to draw out their positive points – the features by which they represented an ideal model of womanhood – in order to draw likeness between these earthly ladies and the Virgin, making the Queen of Heaven a more comprehensible and accessible character; and also their negative points – their human (and female) weaknesses – in order that they would serve as a foil for the perfections of the ultimate in womanhood: the Virgin Mary. The *dame courtoise* is, like the Virgin, powerful, beautiful, wise, and adored by her followers. However, she is also unattainable, cold, cruel, and by no means guaranteed to reward her lovers, whereas the Virgin Mary is ever-merciful, and approachable by even the lowliest of humanity. The shepherdess' beauty, innocence, and

her usual name – Marion – made her a popular allegorical representation of the Virgin *Maria*/*Marie*. Motets that use the *dame courtoise* or Marion as an allegory for Maria reflect the medieval fascination with metaphor, symbolism, ambiguity and double meaning. Mo 41 and 75 (discussed above), for example, employ several carefully selected elements of the shepherdess' natural surroundings, such as flowers, trees and wild birds, to help create a thorough and convincing religious allegory that changes Marion into Maria. These motets reflect the influences of popular culture (as in the use of courtly vocabulary or characters from Adam de la Halle's *Jeu de Robin et Marion*); ancient Classical literature (as in the reference to the *rossignol*, with its Classical associations); the Bible (the composer of Mo 75, for example, references the Bible verse about Mary's heart being pierced by a sword); liturgy (this is mostly achieved through the selection of symbolically significant, liturgically sourced tenor lines); and official Church doctrines, as well as popular religious beliefs that were propagated in the medieval Cult of the Virgin (such as the suggestions in Mo 41, for example, that Mary experienced the pain of labour at the Crucifixion). Between them, the *dame* and the shepherdess embody opposite ends of medieval French society, but despite the significant social distance between these two women, Mo motets succeed in using both of them as a means of reflecting on, and glorifying the Virgin Mary. Unlike the Virgin as she is represented in many other periods of Christian tradition, the Virgin represented in Mo is, at the same time as being perfect and pseudo-divine, a very human, sympathetic, and tangible figure; she is accessible and relevant to the Everyman of the audience. This approachable, 'friendly' version of Mary is very much in keeping with the tradition of the thirteenth-century Cult of the Virgin Mary and personal piety. When considered in their original cultural

Image 21: Illuminated Initials from John Peacham's *Philomena* [392]

[392] Glasgow, University Library, MS Hunter 231, folio 89. Image from http://special.lib.gla.ac.uk/exhibns/month/june2008.html



context, it becomes clear that the figure of the Virgin Mary permeates motets which, for the twenty-first century audience, have apparently entirely non-Marian subject matter, and the

Montpellier Codex once again demonstrates the immense cultural significance that the Virgin Mary and the traditions of her popular Cult had in thirteenth-century northern France.

CONCLUSION

This thesis set out to answer the three central research questions that were stated in the Introduction: I) By what means and in what forms is the Virgin Mary represented in Mo motets? II) How does Mo's presentation of the Virgin reflect her position in medieval French society? and III) How is symbolism used to represent the Virgin in Mo motets?

In order to answer these questions, I have analysed Mo motets with a mind to the culture that created them, exploring their relationship to certain historical, political, societal, and ecclesiastical events and beliefs of thirteenth-century northern France. In particular, my methodology puts a new, increased emphasis on the significance that symbolism had in the medieval world and on the creative works that were produced within this environment. Therefore, the method of interpreting motets as highly symbolic works is employed to a greater extent here than has been the case in most Mo scholarship to date. Beginning from the premise that symbolism can function as a 'key' or 'code' belying hidden – usually sacred – layers of meaning in medieval works, I have argued throughout this thesis that Montpellier Codex motets are more richly laden with symbolism and allegory than has previously been recognised, and that awareness of and literacy in this phenomenon is essential for understanding the songs as they were originally intended.

In order that Marian meaning in Mo might be more easily recognised, my methodology involved identifying Marian symbolism in motet lyrics, music, and manuscript illuminations. Symbolism in motet lyrics sometimes takes the form of individual words or phrases that had specific connotations in medieval society – for example, see the 'dew drops' that are a symbol of the Annunciation in Chapter 2. Alternatively, lyric symbolism may involve the construction of a complex allegory, often through the juxtaposition of one or more

of a motet's voices so that the (religious) whole is created from the sum of its (sometimes secular) parts. One such complex, allegorical construction is discussed in Chapter 5, wherein each character, situation and descriptive detail of the scenery in Mo 74's Robin and Marion vignette come together to form an allegorical representation of Jesus and Mary at the Crucifixion. I have also identified symbolic meaning in the music of Mo motets. The most common form of musical symbol discussed in this thesis is the tenor line, the melody of which is most often an extract from liturgical chant that, in turn, is usually based upon a biblical text. As such, liturgically sourced tenor lines can associate a piece with certain liturgical feasts, biblical verses, Christian stories or characters, and common medieval ideas about these. For example, in medieval Christianity, the forty-fourth Vulgate Psalm had strong associations with the idea of the Virgin Mary being mystically married to God at the Assumption. Therefore, tenor lines that are inspired by Psalm 44-based liturgical chants, such as the VERITATEM tenor (discussed primarily in Chapters 3 and 4 of this thesis), would communicate to the listener that the motet may relate to the Virgin Mary, the Assumption, and the concept of mystical marriage, and that the upper voices of the motet may be interpreted with this in mind. Melodic and rhythmic musical motifs are used for symbolic purpose in Mo motets. In particular, Chapters 2 and 3 in particular show how isomelodic and isorhythmic themes can serve to embed Marian meaning in a motet, and this thesis has highlighted the existence of the melody I have labelled 'motif M', which is sometimes used to Marian purpose. The numerical, proportional, and mathematical ideas that are used to structure motets may also conceal Marian meaning, and the symbolic significance of this is a theme that recurs throughout my analyses. I reveal, for example, how pieces use the Golden Ratio and the Fibonacci Series to demarcate Marian meaning.

This study has produced several answers to my research questions, revealing various methods through which the Virgin in represented in Mo motets, different ways in which these works reflect the Virgin's position in medieval French society, and numerous examples of symbolism being used to represent the Virgin in these songs. The most significant of the observations and discoveries I have made whilst undertaking this thesis are as follows: firstly, an unsurprising point about the Virgin's role in Mo motets is that she appears extremely frequently in the repertoire, often as the recipient of worship and intercessory prayer. Considering the growth and significance of the Cult of the Virgin in medieval France and her position within this society as man's chief mediatrix to the divine, this observation was predictable and expected.[393] Mary's prominence and her role as mediatrix is especially evident in Mo's fourth fascicle, discussed in Chapter 3 of this study: of the twenty-two motets in the fascicle, twenty-one (all but Mo 60) feature the Virgin, and eighteen of these (all but Mo 51, 60, 62, and 67) address her as intercessor between humanity and God. (See Chapter 3.)

Secondly, the Codex frequently refers to Marian liturgical feasts, sometimes in the lyrics of the upper voices and sometimes via a motet's tenor line, which may be drawn from the liturgy of a Marian feast. Again, considering the significance of the Virgin in medieval French society, this is also an unsurprising discovery. However, the frequency with which the

[393] Being a study on the Montpellier Codex, which hails from thirteenth-century northern France, this thesis has emphasised the significance of the Virgin in medieval France. The reader is reminded, however, that France was not the only country in which the Cult of the Virgin was notably strong in the Middle Ages. Spain and England had especially strong Marian traditions, as is musically demonstrated in the thirteenth-century Galician-Portuguese *Cantigas de Santa Maria* of Alfonso El Sabio. The strength of Mariology in medieval England is easily overlooked due to so many significant artefacts having been destroyed during the Reformation. However, from the eleventh to the sixteenth centuries, England saw an abundance of Marian miracle stories, relics, books of hours, church dedications, and so on. For further reading, see: M. CLAYTON, *The Cult of the Virgin Mary in Anglo-Saxon England*, Cambridge Studies in Anglo-Saxon England (Cambridge: CUP, 1990); RUBIN, *Mother of God*, especially pp. 182-227; R. W. SOUTHERN, 'The English Origins of the "Miracles of the Virgin" ', *Mediaeval and Renaissance Studies*, 6, (1968), 84-93; S. YARROW, *Saints and their Communities: Miracle Stories in Twelfth-Century England* (Oxford: OUP, 2006), pp.63-99. Regarding the spread of the Cult of Mary in medieval Italy, see L. C. BIRNBAUM, *Black Madonnas: Feminism, Religion, and Politics in Italy*, (Boston: Northeastern University Press, 1993).

different Marian feasts appear in the Codex is more remarkable. The four Marian feasts that were commonly celebrated in thirteenth-century northern France are the Nativity, the Annunciation, the Purification, and the Assumption. (The Visitation was not routinely celebrated until the late fourteenth century.)[394] The Nativity of the Virgin is demarcated in several motets by means of tenor lines from this liturgy, as is discussed in Chapter 1 of this thesis, with relation to the FLOS FILIUS EIUS tenor in particular. The Purification appears very rarely, and is only referred to in this thesis with regard to Mo 228 (see Chapter 2). The Assumption, which was especially favoured in the Middle Ages, and which was the most important feast of the year in Notre Dame of Paris, appears frequently in Mo (in twenty-four motets according to my count – see Appendix 8). The Annunciation, despite being the most theologically significant of the Marian feasts and highly popular in medieval society, has long been thought by musicologists to suffer from a lack of polyphonic music, due to its being overshadowed by the season of Lent in the liturgical year. However, Chapter 2 of this thesis challenges the popular belief that Annunciation-themed songs are rare in this repertoire. According to my count, the Annunciation is present in thirty-nine Mo motets, making it considerably more commonly represented than the Assumption, (see Chapter 2 and Appendix 8), and reflecting the great significance that this feast had in medieval Christian dogma and in the Cult of the Virgin. Chapter 3 also points to the surprising prominence of the Annunciation theme in Mo: of the twenty-two Fascicle IV motets discussed in Chapter 3, seventeen refer to the Annunciation, while nine refer to the Assumption. Moreover, as is evident in Chapters 2 and 4, motets that use the Annunciation theme tend to concentrate primarily on the Virgin herself, whereas Assumption-themed motets do not focus on the Virgin alone, but work to compare Mary with secular, worldly women. In Chapter 2 I propose that the presence of the

[394] H. GRAEF, *Mary: A History of Doctrine and Devotion* (London: Sheed and Ward, 1963), p.142.

Annunciation theme in motets is frequently overlooked in modern scholarship because the relevant symbolism and allegory that would have led to its easy identification in the thirteenth-century is easily missed by twenty-first century minds. Although composers did not have a large body of tenor lines from Annunciation liturgies to draw upon, they incorporated the theme into their works by means of references and symbols in the lyrics and music that would have been understood by the original creators, performers, and audience of these works. Chapter 2 explains how the Annunciation is featured in Mo motet upper voice lyrics, noting the significance of reference to the Angel Gabriel and his words, and also demonstrating that what in the twenty-first century may seem like throw-away scene-setting references to dew drops and sun beams, for example, would have been recognised by the medieval audience as symbols of the Annunciation. The Annunciation theme in fact features prominently in the non-liturgical creative output of a culture wherein the sacred – and especially the Marian – was so much integrated into the popular; that the Annunciation was one of the most popular stories of medieval Christianity is appropriately reflected in the Montpellier Codex.

The third main observation of this thesis is made in Chapter 3, wherein I argue that Mo scholarship to date has overlooked the prominent and significant Marian content of Mo's Fascicle IV and that new recognition must now be given to this essential aspect of these works. It is clear that the Fascicle IV composers were all concerned with setting the Virgin at the heart of these double Latin motets, and although it has not been previously recognised in scholarship on the Fascicle, it is plain that she is the reason behind the gathering together of these motets The Virgin is marked out in Fascicle IV motets via a number of techniques, including: the use of a tenor line that is blatantly Marian (as in the AVE MARIA tenor of Mo 69), or the use of a tenor line that has Marian meaning imposed upon it by means of its being

juxtaposed with Marian upper voices (as in Mo 70 with its Saint Andrew IN ODOREM tenor); by positioning the name *Maria* at a mathematically significant or particularly prominent point, perhaps mid-way in the motet as in Mo 63, at the reverse Golden Ratio point as in Mo 54, at a point of thematic change, or, as in Mo 54, so that the Virgin's name sounds alone; by the repeated use of a melodic theme (such as motif M) that is employed to represent her, as in Mo 56; or through special arrangement of the tenor line, the use of isomelodic themes, harmonic patterns, isorhythms, or the numerical structure of the piece, so that Marian content – especially the Marian mystical marriage-themed Annunciation and Assumption – is emphasised.

Fourthly, this thesis reveals how the Virgin is made relevant to all aspects of the Christian story and the life of Christ, rather than just those that have obvious Marian resonance. She is featured in – and is often the central focus of – motets that may at first appear to address a primarily non-Marian Christian theme. Chapter 1 demonstrates how the composers of Mo make Mary the focal-point of motets about Old Testament messianic prophecy and about Christmas. In the case of Mo 300 and 316, this resulted in the non-Marian Christmas season OMNES and ET ILLUMINARE tenor lines having Marian prophecies placed above them in the motets' upper voices. FLOS FILIUS EIUS and VIRGA IESSE motets use tenor lines from chants that define the Church's official understanding of the role of Mary in the genealogy of Christ: that the Virgin herself was directly descended from the Old Testament Fathers. Chapter 5 explores motets that feature the Christological events of the Crucifixion and Resurrection, and shows how Mary is again made the most prominent character in these ostensibly non-Marian pieces.

The fifth main discovery of this thesis is the significance of the mystical marriage theme to the Montpellier Codex repertoire. While mystical marriage has long been recognised

as an important and intriguing aspect of medieval Christianity,[395] this thesis provides new insight into the extent to which the theme is emphasised, the various ways in which it is featured, and the different uses to which it is put in Mo. Mystical marriage features prominently throughout this thesis – especially in Chapters 2, 3 and 4. The Virgin's mystical marriage to God is primarily remembered at the Feast of the Annunciation, which celebrates God's desire for Mary and Mary becoming the mother of God's son, and the Feast of the Assumption, which marks Mary becoming Queen of Heaven alongside Christ the King. The mystical marriage-themed Annunciation and Assumption are the most prominent contexts in which the Virgin is featured in Mo motets, and are frequently used to preface the offering of praise and of intercessory prayer to the Virgin. Focusing on the Annunciation, Chapter 2 demonstrates how God's desire for Mary could, in medieval works, be represented by allegorical images of a man's desire for a worldly woman. Chapter 3 focuses on the Marian, fourth fascicle of the Codex, and unveils the prominence of the Annunciation, the Assumption, and the mystical marriage theme within the motets of this fascicle. Chapter 4 continues to focus on mystical marriage, considering how the Marian model of chastity and the metaphor of Christian virgins being wedded to God affected medieval attitudes to women.

Finally, this thesis has shown that Mo motets reflect how the Virgin served as a role model for other women in medieval French society, both in terms of those who aimed to imitate her, and those who were compared negatively to her perfections. Mo compares and contrasts the Virgin with a diverse range of female characters, and several motets achieve this by combining Marian, mystical marriage-themed tenor lines with upper voices that present women who either adhere to, or rebel against, the tenor line's message of holy chastity. Chapters 4 and 5 in particular discuss the similarities and differences between the Virgin and

[395] Huot in particular writes about the significance of mystical marriage in medieval literature and music, and provides examples from Montpellier Codex motets. See S. HUOT, *Allegorical Play in the Old French Motet: The Sacred and Profane in Thirteenth-Century Polyphony* (Stanford: Stanford University Press, 1997).

holy women, sinful, worldly women, and a variety of other women drawn from both sacred and secular contexts and from across the different strata of society. In Chapter 4 I explore how Mo motets relate mystical marriage to such diverse characters as the holy martyr Saint Catherine, in Mo 177; a nun and monk whose vows of chastity are threatened, in Mo 110; and to sinful worldly women such as *malmariées* and adulteresses. Perhaps most surprising to the twenty-first century audience are the motets wherein the adulteress' rejection of marriage is transformed into an allegorical representation of the Virgin's holy chastity; although the adulteress and the Virgin are morally opposed, the composer aligns the two by exploiting the fact that they both reject conventional marriage. Chapter 5 focuses on two diverse female character case studies: the *dame courtoise* and the shepherdess Marion, demonstrating how Mo reflects on these two, antithetical, stock female characters of medieval lyric tradition, for the purpose of worshipping and meditating on the Virgin. The first part of Chapter 5 notes the influence of the *fine amours chanson* in motets that compare the Virgin with the *dame courtoise*. The second part is dedicated to the shepherdess Marion, and identifies how small details of a motet, as well as tenor line associations, can all contribute to the creation of Marian allegory. The shepherdess' beauty, innocence, and her name – Marion – made her especially popular for representation of the Virgin Marie/Maria. Despite all of these women hailing from completely diverse points of the social spectrum and possessing vastly different characteristics, composers draw on the positive aspects of each in order to reflect on their likeness to the Virgin, and on their negative points in order to use these as a mirror in which one may view more clearly the faults of earthly women, the perfections of the Virgin, and the worthiness of those who imitate her. It is in this context of character comparison that composers most fully exploit the polyphonic nature of the motet. The Virgin can be aligned with or placed in opposition to other characters by means of juxtaposed lines of music that

may exploit shared, borrowed, or contrasting melodic, harmonic, structural and linguistic features. Analysis of these motets can provide an insight into how medieval French society perceived women and how the Virgin Mary was employed as a means of guiding, shaping, judging and criticising real medieval women.

This thesis has highlighted the varied and sometimes surprising ways in which the Virgin is represented in Mo motets and has begun to reveal the magnitude of influence that the medieval Cult of the Virgin had on this particular body of polyphonic song. It demonstrates that reading the Montpellier Codex with a mind to the culture that created it – including taking into account this culture's great appreciation of symbolism – can aid recognition of the presence and significance of the Virgin Mary in these works. This recognition is essential for building a greater understanding of Mo and related repertoire, and of the wider popularity and multi-faceted nature of the Virgin and her Cult in both the sacred and secular realms of Christianity in the High Middle Ages. It will now be possible to use the analytic techniques and observations of this thesis as the basis for further study, not only into how the Virgin is featured in Montpellier Codex motets, but also more broadly, into how the Virgin and her Cult are reflected in a wide range of musical repertoires and artistic endeavours of the Age.

MARIAN ASPECTS OF MONTPELLIER CODEX MOTETS

by

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VOLUME 2: APPENDICES

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APPENDIX 1: LYRICS AND TRANSLATIONS

The lyrics and translations in this Appendix rely primarily on Tischler's edition of the Codex.[1] Those that are partially translated by myself are followed with the bracketed initials RLD. The translation of Appendix 1-a is entirely my own. Old French and Latin spellings are rendered as in the original manuscript sources and no attempt has been made to standardise spellings or capitalisation or to insert missing accents. With particularly long lyrics I give only the extracts that are relevant to this thesis, as is indicated in the title of these pieces.

Appendix 1-21: Montpellier Codex motet 21

Quadruplum:

Plus bele que flor
est, ce m'est avis,
cele a qui m'ator.
Tant com soie, vis,
n'avra de m'amor
joie ne delis
autre mes la flor
qu'est de paradis:
Mere est au Signour,
qui si voz, amis,
et nos a retor
veut avoir tot dis.

(The one to whom I submit is, in my opinion, more beautiful than a flower. As long as I am alive, in truth, no one will have the joy and pleasure of my love except for this flower which grows in Paradise: she is the mother of our Lord who wants forever to possess you, friend, and the two of us together.)

Triplum:

Quant revient et fuelle et flor
contre la seison d'esté,
Deus, adonc me sovient d'amors,
qui toz jors
m'a cortoise et doz esté.
Moult aim ses secors,
car sa volenté
m'alege de mes dolors,
moult me vient bien et henors
d'estre a son gré.

[1] H. TISCHLER, ed., *The Montpellier Codex*, 4 vols, vol. 4 ed. and trans. by S. STAKEL and J.C. RELIHAN, Recent Researches in the Music of the Middle Ages and Early Renaissance, 2-8 (Madison, Wisconsin: A.R. Editions, 1978-85).

(When the return of leaf and flower signal the arrival of the summer season, God, that is when I think of Love who has ever been courteous and gentle with me. Her solace pleases me greatly for her good will relieves my pain. Many honours and good things come to me from being in her service.)

Motetus:

L'autrier joer m'en aloi
par un destor.
En un vergier m'en entrai
por quellir flor
Dame plesant i trovai,
comte d'atour.
cuer ot gai,
si chantoit
en grant esmai:
"Amors ai!
Qu'en ferai?
C'est la fin, la fin,
que que nus die, j'aimerai."

(The other day I went out on the byways. I entered an orchard to pick some flowers and found there an agreeable lady of fair mien. She had a gay heart and sang with great emotion: "I have love! What will I do with it? It's the end, the end, whatever anyone says, I will love.")

Tenor:

FLOS FILIUS EIUS

<u>Appendix 1-28: Montpellier Codex motet 28</u>

Quadruplum:

Li doz maus m'ocit que j'ai,
ja sans li ne guerirai,
car je bien voi et bien sai,
qu'en morrai,
se de cele confort n'ai,
en qui j'ai tot mon cuer mis.
Sa grant biauté, ses los, son cler vis
m'a tout conquis,
en prison m'a mis
se m'est avis.
Blont chief, plain front, vis
com rose sor lis assis,
euz vairs, rians, bruns sorcis
et voutiz,
biau ne traitiz,
bouche vermeille, denz drus, petis,
a compass assis,

cors a devis
m'a sorpris:
por ce require geirison
la debonaire, qui m'a mis
en sa prison.

(The sweet pains which I suffer are killing me, and never without her will I get well, for I see clearly and know well that I will die of them if I do not have comfort from her to whom I confided my entire heart. Her great beauty, her worth, her bright face have utterly conquered me – they have imprisoned me – that is what I think. Blond tresses, a clear forehead, a complexion like rose set against lily-white, laughing, gray-blue eyes, dark, arched eyebrows, a slender nose, scarlet lips, straight, even little teeth and a perfect body capture me. This is why I ask a cure from the noble lady who put me in her prison.)

Triplum:

Trop ai lonc tens en folie
sejourné
Pour ç'a la virge Marie
sui tourné
et voil amender ma vie
sans retour.
Mout m'agree et mout me plaist la douce amor,
or m'otroie Dieus, que je sente sa douçour.
Car c'est la rose et le lis et la flor
de bon oudor,
pour qu'I fas a li ma voie et mon ator:
Or sai bien, que j'ai de toutes la mellour.

(I have lived foolishly for quite a long time. That is why I have turned to the Virgin Mary and want to mend my ways forever. Her sweet love is ever so agreeable and pleasing to me, may God now grant that I feel her sweetness. For she is the rose and the lily and the sweet-scented blossom, because I make of her my way and my law, I now know well that I have the finest among ladies.)

Motetus:

Ma loiautés m'a nuisi
vers amours
par un regart de celi,
qui toz jours
est lié de ma dolour
sans merci.
Tartarin m'en vengeront,
car Diu en pri,
que hastivement vendront
pre de ci.
Las, que pensai,
quant l'amai?
Quant la vi?

Bien m'a traï
mes cuers, quant onques a li
s'abandona.
Li dous regars de la bele
m'ocirra.

(My loyalty has hurt me in love on account of a glance from her who, ever pitiless, reaps joy from my grief. The Tartars will wreak vengeance for me, for I pray to God that they may quickly come close by. Alas, what was I thinking when I loved her? When I saw her? My heart indeed betrayed me when it abandoned itself to her. The sweet glance of the fair one will kill me.)

Tenor:

IN SECULUM

Appendix 1-31: Montpellier Codex motet 31 (motetus and tenor only)

Motetus:

Quant naist la flour en la pree
que l'erbete et la rousee
contre le soleil resplent,
lors doit joie estre menee
de la gent,
qui d'amors ont grant talent,
car la seson est tornee
en rejevenissement.
Si est joie asesoune
a ceus, qui maintienent jovent.
En droit moi nomeement
n'ert ele ja oubliee,
car ne sai vivre autrement:
Je m'en vois si mignotement.

(When flowers burgeon in the meadows, when the dew-sparkled grass is resplendent in the sun, then should those who have a great desire to love be joyful, for the season is rejuvenating. And joy is granted aplenty to those who maintain their youth. Especially as practiced by me it will never be forgotten, for I don't know how to live otherwise: I go off so delightedly.)

Tenor:

TANQUAM

Appendix 1-36: Montpellier Codex motet 36

Triplum:

El mois d'avril, qu'iver vait departant,
que cil oiseil recommencent leur chant,
par un matin lés un bois chevauchant
m'en alai,
en une sente pensant
m'en entrai,
que qu'estoie d'amors en tel pensé,
lors ne sai quel part sui torné,
et quant en moi regardai
et fui aparcevant,
en un vergier lors m'en entrai,
qui tant estoit deduisant
que d'une part chante li rossignol,
d'autre part li mauvis,
qu'il n'est nus cuers tant durs ne fust resbaudis,
l'esproon et l'aloe chantent si doucement,
la chalandre s'i renvoise ensement:
Que vos diroie je les nons de tous chans?
Illuec estoit tous li deduis d'oisiaus.
Entre qu'estoie ilueques, si oï
une pucele, qui chant en haut cri:
"Amors noveles font fins amans jolis!"
Tant iert pleisant
et de bele faiture,
qu'a icel tans
n'avoit onques nature
nul pensé
a si grant biauté.
Freche ot la color,
blanche coin for,
ieuz vers rians,
vis a point coloré,
chief blont, luisant,
menu recercelé,
boche vermelle, dens petis drus semez,
bien ordenés,
sorcis voutis, brunes et bien formez:
Sa grant biauté
ne puet bouche raconter
ne cuer penser.
S'amor li pri,
sospirant respondi:
"Aimi,
je ne m'en partirai,
car loial ai l'ami.

(In the month of April, when winter takes its leave, when the birds renew their song, one morning I rode out alongside a wood, deep in thought I turned into a path and followed it, but sa preoccupied was I with thoughts of love that I know not where I went, and when I finally came to my senses, I entered an absolutely delightful orchard, for from one side came the sang of the nightingale and from another that of the thrush, there is no heart so hard that could have failed to be filled with joy, the starling and the lark sing so sweetly, and the calandra rejoices along with them: how could I tell you the names of all the songs? Every delight sung by bird was to be heard there. While I was there I heard a maiden singing loudly: "A new love makes true lovers gay." She was so pleasing and perfectly formed that before this time nature had never conceived of such great beauty. Her skin was as fresh and white as that of a flower, laughing, gray eyes, perfect coloring in her face, shining blond hair curling in little ringlets, scarlet lips, little, straight, even teeth, dark, arched, shapely eyebrows: neither tangue can tell nor heart conceive of such great beauty. I begged for her love, sighing, she replied: "Alas, I have a loyal sweetheart and never will I part from him.")

Motetus:

O quam sancta, quam benigna
[fulget] mater Salvatoris,
laude plena virgo digna,
archa Noe, Iacob scala, vasculum pudoris,
aula Redemptoris,
tocius fans dulcoris,
angelorum gaudium,
lactans Dei filium,
regem omnium.
Audi, salus gentium,
preces supplicantium!
Ave, virgo, Iesse virga nobilis,
super omnes venerabilis!
Spes unica, succurre miseris!
Inebrians animas fans es admirabilis,
que tuas numquam mari deseris.
O anima, ex sordibus vilis
hanc Mariam virginem expostula,
ut sit pro te sedula
exorare filium
propicium,
una spes fidelium.
O genitrix, gaude in filio!
Gaudens ego gaudebo in Domino.

(O how holy, O how kind, shines the mother of the Savior, a worthy maiden, full of praise, Noah's ark, Jacob's ladder, a vessel of modesty, the palace of the Redeemer, the font of all sweetness, the joy of the angels, who gave suck to the Son of God, the King of All. Hear, salvation of the peoples, the prayers of your suppliants! Hail, Virgin, noble rod of Jesse, venerable beyond all others! Our one hope, aid us wretched ones! You are the awesome font which fills souls to over-flowing, you who never abandon your people to die. O my soul, despicable in your filth, call on this Virgin Mary, that on your behalf she plead constantly

with her Son to be kind, she who is the one hope of the faithful. O mother, rejoice in your Son! Rejoicing I shall rejoice in the Lord.)

Tenor:

ET GAUDEBIT

Appendix 1-39: Montpellier Codex motet 39

Triplum:

Povre secors ai encore recovré
a ma dame, que j'avoie servi a sa volenté,
n'autre reison trovee n'a de moi greyer,
fors qu'el veut estre amie a tel, qui li puist doner.
Las, si m'a refusé!
Mes s'en li eust pain de pité,
tot mon desir eusse achievé.
Sospirant li dis,
que je morroie par li amer.
Ele respondi,
que ne leroit le riche aler
par plus vaillant ne par plus sené.
Lors commençai a penser,
mes ne li dis pas par li airer:
"Dame, se j'estoie li maus d'amer,
je vos reprendroie, voir,
car dame, qui riens veut valoir
dire devroit: "Hé Dieus, a jar de mon aé
fa mauvais m'amour n'avra,
fa n'i bet."

(Little aid has yet come to me from my lady whom I have served exactly as she desired, she has found no other reason to hurt me except that she wants to be the sweetheart of someone who can give her everything. Alas, she rejected me! But if there had been any pity in her, I would have had my every desire fulfilled. Sighing I told her that I would die for love of her. She answered that she would not give up the rich one for someone more worthy or more sensible. Then I began to think (but said nothing for fear of angering her): "Lady, if I were the pangs of love, I would in truth take hold of you, for any lady who wants to merit esteem should say: 'O God, never in my life shall an unworthy man have my love, and never shall I pursue one.' ")

Motetus:

Gaude, chorus omnium
fidelium!
Rosa fragrans, lilium
convallium
fert et offert filium

ac presentat proprium
tantum offertorium
virgo mater hodie
novum regem glane
deportans in gremium,
quem Symeon manibus
in ulnis felicibus
accipiens
benedixit inquiens:
"Nunc dimittis, Domine, servum tuum
in pace, nunc et in perpetuum."

(Chorus of all the faithful, rejoice! The fragrant rose, the lily of the valleys, bears and offers her Son and presents so great a personal offering, a virgin, today a mother, who carried in her womb the new King of Glory, whom Simeon took up with his hands into his happy arms and blessed, saying: "Now, O Lord, you send your servant away in peace, now and forever.")

Tenor:

ANGELUS DOMINI DESCENDIT DE CELO ET ACCEDENS REVOLVIT

Appendix 1-41: Montpellier Codex motet 41

Triplum:

Au doz mois de mai
en un vergier flori m'en entrai,
trovei pastourele desoz un glai,
ses agneaus gardoit
et si se dementoit,
si com je voz dirai:
"Robin, doz amis,
perdu voz ai!
A grant dolor de vos me departirai!"
Lés li m'asis,
si l'acolai,
esbahie la trovai
pour la'mour Robin,
qui de li s'est parties:
S'en estoit en grant esmai.

(In the sweet month of May I entered a flowering orchard and found a shepherd girl beside a glen. She was watching her lambs and lamenting in this way: "Robin, my sweet beloved, I have lost you! In great grief I will take leave of you!" I sat down beside her and put my arms around her. I found her overwhelmed with emotion on account of her love for Robin, who had left her. For this she was deeply distressed.)

Motetus:

Crux, forma penitentie,
gratie
clavis, clava peccati, venie
vena radix ligne iustitie,
via vite, vexillum glorie,
sponsi lectus in meridie,
lux plenary
nubem luens tristicie
serenum conscientie:
Hanc homo portet
ha[n]c se confortet,
crucem oportet,
si vis [lucis] vere
gaudia sustinere.

(The Cross, shape of penance, key of grace, staff of sin, vein of pardon, root of the tree of justice, path of life, banner of glory, the Bridegroom's bed at midday, light that totally dispels the cloud of sadness, the bright sky of conscience- let mankind carry it, comfort itself with it. You must bear the Cross, if you desire the joys of true light.)

Tenor:

SUSTINERE

Appendix 1-43: Montpellier Codex motet 43

Triplum:

Quant voi Verbe reverdir
et le tans sen i et cler
et le rosier espanir
et le rossignol chanter,
adonc me_ covient penser
a Amors servir,
car la riens que plus desir
voil amer
de cuer sans fauser,
car tant me pleist a veïr
son vis cler,
que nus ne porroit souffrir
sanz mentir
de ses euz le regarder
ne li covenist amer.

(When I see the grass turn green again, the weather clear and calm, the rose bushes blooming and the nightingale singing, this is when it is fitting that I think about serving Love, for I want to love the one whom I most desire with a true heart, for it pleases me so much to

see her bright face, that no one in truth could suffer the gaze of her eyes without wanting to love.)

Motetus:

Salve, virgo virginum,
Dei plena gratia
verum lumen luminum,
peccatorum venia,
salvatorem omnium
dans propicia,
vera salus gentium,
regia
Dei filia,
nobis hunc propicium,
o pia,
dansque, flos convallium,
lilium,
vera semper gaudia
in eternal gloria.

(Hail, virgin of virgins, full of the grace of God, true light of lights, pardon of sinners, who graciously give us the Savior of Mankind. O true salvation of the peoples, royal daughter of God, be gracious to us, O pious one, who also give, O flower of the valleys, O lily, true joys forever in eternal glory.)

Tenor:

CUMQUE EVIGILASSET IACOB QUASI DE GRAVI SOLEMPNIO AIT

Appendix 1-44: Montpellier Codex motet 44

Triplum:

Quant repaire la verdor
et la prime flourete,
que chante par grant baudor
au matin l'aloete,
par un matin me levai,
sospris d'une amourete.
En un vergier m'en entrai
por cueillier violete.
Une pucele avenant,
bele et pleisant,
juenete,
esgardai
en un requai
delés une espinete,
qui atent

jolivement
son ami gent,
seulete,
et dit chançonete:
“Fines amoretes,
Dieus, que j’ai
et que je sent,
m’i tient jolivete.”
Quant je vi la tousete
loing de gent et seulete,
a li m’en alai
sanz delai en chantant,
si la saluai,
puis li ai dit itant:
“Bele, cuer et moi
voz otroi et present.
Vos amis serai,
s’il voz pleist et agree,
de fin cuer vous amerai,
douce dame henoree.”
Ele mi respont doucement:
“Sire, oiés ma pensee:
Pour mon ami, que j’aim tant,
sui ci matin levee.
Si n’amerai ja que lui
por chose qui soit nee!”

(Upon the return of greenness and the early buds, when the lark fills the morning with joyful song, I got up one morning captured by sweet love. I entered an orchard to gather violets. I saw there a comely maiden, fair, pleasing, and young, sitting all alone in a corner beside a thorn bush gaily awaiting her fine sweetheart and saying this little song: “God, the feelings of true love which I have keep me lighthearted.” When I saw this young girl all alone and far from anyone, I quickly went up to her singing. I greeted her and spoke thus: “Fair one, I surrender and give to you my heart and my soul. I will be your sweetheart if that be pleasing and agreeable to you, and I will love you with a true heart, sweet, honorable lady.” She answered me sweetly: “My lord, listen to my thoughts: It was on account of my sweetheart, whom I deeply love, that I got up this morning. I will never on account of any creature born love another than him!”)

Motetus:

Flos de spina rumpitur,
spina caret
flos et aret,
sed non moritur.
Vite florem
per amorem
flos complectitur,
cuius ex solatio
sic reficitur

in vigore proprio,
quod non patitur.
Virgo de Iudea
sursum tollitur,
testea
fit aurea,
corporea
sanctitur,
laurea
redimitur
mater beata
glorficata.
Per cuncta mundi climata
civium
consortium
celestium
laude resolvitur,
oritur
fidelibus
dies iubilei,
dabitur
amplexibus
Marie quies Dei:
Non ero
de cetero
iactatus a procella
Ecce, maris stella
aurem pii filii
precibus impregnat,
que stellato solio
cum filio regnat.

(The flower is plucked from the thorn, the flower without the thorn withers, but does not die. In love, the flower embraces the flower of life, in this solace it so refreshes itself in its own strength that it does not suffer. The virgin from Judea is lifted up, the earthly becomes golden, the bodily is sanctified, the blessed mother, glorified, is wreathed in laurel. Through all the zones of the world, the band of the heavenly host breaks out in praise, the day of jubilee dawns for the faithful, the peace of God will be given to Mary's embrace. I shall no longer be tossed by the storm. Lo, the star of the sea impregnates the ear of her pious Son with her prayers, she who reigns with her Son on the starry throne.)

Tenor:

REGNAT

Appendix 1-45: Montpellier Codex motet 45

Triplum:

Quant voi revenir

d'esté la saison,
que le bois font retentir
tuit cil [jolis] oisillon,
adonc pleur et souspir
pour le grant desir,
qu'ai de la bele Marion,
qui mon cuer a en prison.

(When I see the return of summertime and merry birds make the woods resound with their song, then do I cry and sigh because of the great desire I bear for the fair Marion who keeps my heart in prison.)

Motetus:

Virgo virginum,
lumen luminum,
restauratrix hominum,
que portasti Dominum,
per te, Maria,
detur venia.
Angelo nunciante
virgo es post et ante.

(Virgin of virgins, light of lights, restorer of mankind who bore the Lord, Mary, through you may pardon be granted. At the angel's heralding you are a virgin, before and after.)

Tenor:

HEC DIES

Appendix 1-51: Montpellier Codex motet 51

Triplum:

Conditio
nature defuit
in filio,
quem virgo genuit,
contagio
sola nam caruit,
quam vicio
nemo defloruit
et ideo
partu non doluit.
Hec actio
patrem non habuit,
hec proprio
dono promeruit,
ludibrio

que non succubuit.
Hec ratio
mundi desipuit,
hec quesfio
scrutari renuit.
Solutio
filio
Dei sic placuit,
devocio
dubio
finem proposuit.
Redemptio,
sanctio
plus Ade profuit,
commissio
quam Eve nocuit.

(The condition of nature was absent in the Son whom the Virgin bore, for she alone was without contamination, no-one deflowered her in sin, and so she did not suffer in childbirth. This occurrence has no equal, she earned it as her own gift who never yielded to wantonness. This plan is folly to the world, this matter refuses investigation. In this way the answer pleased the Son of God: devotion put an end to doubt. Redemption and sanctification profited Adam more than Eve's error harmed him.)

Motetus:

O natio nephandi generis,
cur gratie donis abuteris?
Multiplici reatu laberis,
dum litteram legis amplecteris
et littere medullam deseris.
Gens perfida, cecata deperis,
si Moysen consideraveris,
nec faciem videre poteris,
si mistice non intellexeris,
in facie cornuta falleris.
Considera, misera, quare dampnaberis,
quod litteram properam interpretaveris.
Convertere propere, nam si converteris,
per gratiam veniam culpe mereberis.

(O nation of wicked people, why do you pervert the gifts of grace? You Eau in multiple condemnation when you embrace the letter of the Law and abandon its spirit. Treacherous and blinded people, you are undone if you consider Moses, nor will you see his face unless you understand it mystically, you will be deceived by his horned face. Consider, wretched people, why you will be damned, for you have interpreted the letter too hastily. Repent immediately, for if you repent, you will win through grace the pardon of your fault.)

Tenor:

MANE PRIMI SABBATI

Appendix 1-52: Montpellier Codex motet 52

Triplum:

O Maria, virgo Davitica,
virginum flos, vite spes unica,
via venie,
lux gratie,
mater clementie,
sola iubes in arce celica.
Obediunt tibi milicie,
sola sedes in throno glorie,
gratia plena fuigens, deica.
Stelle stupent de tua facie,
sol, luna de tua potentia,
que luminaria
in mendie
tua facie
vincis omnia.
Prece pia mitiga filium,
miro modo cuius es filia,
ne iudicemur in contrarium,
sed det eterna vite premia.

(O Mary, Virgin of David's line, flower of virgins, the one hope of life, path of pardon, light of grace, mother of mercy, you alone command in the heavenly court. The hosts obey you, you alone sit on the throne of glory, shining, full of grace, divine. The stars are overwhelmed by your face, the sun and moon by your power, for you by your face outshine all the lights at midday. With a pious prayer moilify your Son, whose daughter you are miraculously, lest the judgment go against us, let Him give us the eternal rewards of life.)

Motetus:

O Maria, maris stella,
plena gratie,
mater simul et puella,
vas mundicie,
templum nostri redemptoris, sol iusticie,
porta celi, spes reorum,
thronus glorie,
sublevatrix miserorum,
vena venie,
audi servos te rogantes, mater gratie,
ut peccata sint ablata per te hodie,
qui te puro laudant corde in veritate.

(O Mary, star of ocean, full of grace, who are both mother and maiden, vessel of purity, temple of our Redeemer, sun of justice, gate of heaven, hope of the condemned, throne of

glory, reliever of the wretched, vein of pardon, hear your servants who call upon you, O mother of grace, that through you their sins may today be taken away, who praise you with a pure heart in truth.)

Tenor:

VERITATEM

Appendix 1-53: Montpellier Codex motet 53

Triplum:

Ave, virgo regia,
mater clementie,
virgo plena gratia,
regina glorie,
genitrix egregia
prolis eximie,
que sedes in gloria
celestis patrie!
Regis celi regia
mater et filia,
castrum pudicicie
stellaque previa,
in throno iusticie
resides obvia.
Agmina milicie
celestis omnia
occurrunt leticie
tibique propria
cantica symphonia
dant multipharia.
Tu tante potentie,
tante victorie,
forme tam egregie,
mater ecclesie,
lux mundicie
gentrixque pia.
Obediunt tibi celestia
celi luminaria,
stupefiunt de tua specie
sol et luna cunctaque polorum sydera.
Virgo regens supera,
te laudant angeli super ethera.
Ave, cleri tutum presidium
pauperisque verum subsidium!
Tu es pura lima malicie,
tu genitrix gratie,
peccatoris mite refugium,

egrotantium solabile solatium.
Nobis adsis post obitum,
post istius seculi
vite vilis transitum
per gratiam, non per meritum,
nos ducas ad patrem et filium.

(Hail, royal Virgin, mother of mercy, Virgin full of grace, Queen of glory, extraordinary mother of a marvelous Son, who sit in the glory of the heavenly kingdom! Royal mother and daughter of the King of Heaven, fortress of modesty, morning star, you sit approachable on the throne of justice. All the ranks of the heavenly hosts run to their happiness and sing to you their varied harmonious melodies: you are of such power, of such a victory, of such marvelous form, mother of the Church, light of purity, pious mother. The heavenly lights of heaven obey you: the sun and the moon and all the stars of the sky are overwhelmed by your beauty. O Virgin who reigns on high, the angels above the ether praise you. Hail, sure guide of the clergy and true aid of the pauper! You are the pure scourge of evil, you are the mother of grace, the mild refuge of the sinner, the consoling solace of the sick. Help us after death, after we pass from the vile life of this world, lead us by grace, not by merit, to the Father and the Son.)

Motetus:

Ave, gloriosa
mater Salvatoris!
Ave speciosa
virgo, flos pudoris!
Ave, lux iocosa,
thalamus splendoris!
Ave, preciosa
salus peccatoris!
Ave, vite via,
casta, munda, pura,
dulcis, mitis, pia,
felix creatura,
parens modo miro
nova genitura
virum sine viro
contra carnis iura!
Virgo virginum,
expers criminum,
decus luminum,
celi domina,
salus gentium,
spes fidelium,
lumen cordium,
nos illumina
nosque filio
tuo tam pio,
tam propicio
reconcilia,

et ad gaudia
nos perhennia
duc prece pia,
virgo Maria!

(Hail, glorious mother of the Saviour! Hail, fair Virgin, flower of modesty! Hail, laughing light, bridal-bed of splendour! Hail, sinner's precious salvation! Hail, path of life, chaste, clean, pure, sweet, mild, pious, happy creature, miraculously bearing in strange childbirth a man without a man, against the laws of the flesh! Virgin of virgins, blameless, glory of the lights, mistress of heaven, salvation of the peoples, hope of the faithful, light of hearts, shine light upon us and reconcile us to your so pious, so gracious Son, and lead us with a pious prayer to eternal joys, O Virgin Mary!)

Tenor:

DOMINO

Appendix 1-54: Montpellier Codex motet 54

Triplum:

Veni, virgo beatissima!
Veni, mater honestissima!
Esto nobis semper proxima,
Dei genetrix pia,
O Maria!
Nos clarifica,
nos purifica!
Ora filium tuum
pro nobis, domina,
ut cuncta fidelium
terat peccamina,
conferens superna gaudia
per te, celi regina!

(Come, most blessed Virgin! Come, most virtuous mother! Be always near to us, pious mother of God, O Mary! Make us bright, make us pure! Plead for us, O mistress, with your Son, that He tread underfoot all the sins of the faithul and give us heavenly joys through you, O Queen of heaven!)

Motetus:

Veni, sancte Spiritus,
Veni, lux gratie!
Veni, reple celitus
tue familie
pectora radicitus,
pater potentie,
et extirpa penitus

labem nequicie!
Da nobis divinitus,
Pater, sic vivere,
ut te Deum colere
et te patrem diligere
possimus semper sincere
et superna gaudia possidere.

(Come,Ho1y Spirit, come, light of grace! Come, and from heaven utterly fill the hearts of your farnily, O Father of power, and destroy completely the decay of evil! O Father, grant us from heaven that we so live as to worship you as God and love you as Father, always and sincerely, and gain the heavenly joys.)

Tenor:

NEUMA

Appendix 1-55: Montpellier Codex motet 55 (triplum and tenor only)

Triplum:

Ave beatissima civitas, divinitas, eterno felix gaudio, habitaculum iustitie, karissimum liluim, mater nobilis! Obsecra plasmatorem, quartenus redemptos sanguine tueatur, ut vivente Xristo ymnizemus, zima.

(Hail, most blessed city, divinity, happy in eternal joy, dwelling of justice, most dear lily, noble mother! Beg the creator to watch over those who are redeemed by His blood, that we may, while living, sing a hymn to Christ, [the?] leaven.)

Tenor:

AVE MARIS STELLA

Appendix 1-56: Montpellier Codex motet 56

Triplum:

Ave, lux luminum!
Ave, splendor et lux ecclesie!
Specie
superans omnia candoris lilia pie,
succerre nos in hac valle miserie!
Mater plena gratie,
dona nobis celestis patrie
sedem, spes omnium!

(Hail, light of lights! Hail, radiance and light of the Church! Piously surpassing in beauty all the brilliant lilies, help us in this valley of misery. Mother full of grace, grant us a seat in the

heavenly kingdom, O hope of mankind!)

Motetus:

Salve virgo, rubens rosa,
sola Christi parens gloriosa,
fulgida stella, lux iocosa:
Ave, legis glosa,
formosa,
dulcis cantus prosa!
Morte libera nos exosa,
ut fruamur luce gratiosa!

(Hail, Virgin, ruddy rose, sole and glorious parent of Christ, glowing star, laughing light! Hail, elucidation of the law, beautiful, lyric of sweet singing! Free us from hated death, that we may enjoy the pleasing light!)

Tenor:

NEUMA

Appendix 1-57: Montpellier Codex motet 57

Triplum:

In Salvatoris nomine,
qui sanguine
mundo mundum abluit,
exactoris eruit
nos voragine,
eius pie
genitricis Marie
studeamus psallere.
Ergo, virgo virginum,
culpis pone terminum
et nos tibi fac placere!
Dum silerent
et tenerent
cuncta medium
in terris silentium,
mellifluus
sermo tuus,
pater, a regalibus .
mundo venit sedibus.
O quale misterium!
Nupsit cum carne deitas
et fecit humanitas
cleitati palliurn,
velatur divinitas
carnis fragilis velo!

Iam nova progenies
dilabitur
et mititur
a supremo celo,
speciosa facies,
sed attrita species
passionis zelo.
Qui pugillo continet,
celum, terram sustinet,
expers omnis criminis
mittitur
et clauditur
in sinu matris virginis.
O lilium,
presiclium
reorum,
ora natum
proprium,
ut tollens reatum
nos revocet
et collocet
in parte sanctorum.

(In the name of the Savior, who cleansed the world with His pure blood and rescued us from the Avenger's abyss, let us try to sing to Mary, His pious mother. Therefore, virgin of virgins, put an end to our failings, and make us please you! While all things were silent and kept the depths of silence on the earth, your sweet-flowing speech, O Father, came to earth from your royal abode. Oh, what a mystery! Godhead married flesh, and humanity made a cloak for godhead, divinity is clothed in a veil of feeble flesh. Now a new child comes down, is sent, from highest heaven, its face fair but its body weakened from zeal for the passion. He who holds the heavens in His fist and upholds the earth, innocent of all offense, is sent and is shut up in the womb of a virgin mother. O lily, guardian of the condemned, plead with your Son that He lift our condemnation, call us back, and put us on the side of the angels.)

Motetus:

In veritate comperi,
quod sceleri
cleri studet unitas,
livor regnat, veritas
datur funeri.
Heredes Luciferi
sunt prelati
iam elati
gloria.
Membra domant alia
capitis insania.
Ceci ducesque cecorum
excecati terrenorum
ydolatria

querunt omnes propria.
Manus patent
et iam latent
crucis beneficia.
Luge, Syon filia!
Fructus urit messium
ignis in caudis vulpium.
Tristes perypocritas,
simulata sanctitas
ut Thamar in bivio
turpi marcens otio
totum orbem inficit
nec deficit
nec proficit.
Data libertati
castitatern polluit,
caritatem respuit
studens parcitati.
Sedet in insidiis
hominum pre filiis,
pauperem ut rapiat
et linguarum gladiis
iustum ut interficiat.
Non est, qui bonum faciat
istorum,
quorum conscientia
spelunca latronum.
Hanc vide, videns omnia,
Deus ultionum!

(In truth I have discovered that the whole of the clergy is intent on crime, that envy reigns, and that truth is handed over to be buried. Prelates are the heirs of Lucifer, now puffed up in glory. The madness of their heads controls their other limbs. The blind and the leaders of the blind, blinded by the idolatry of earthly things, all seek their own ends. Hands are outstretched, and the service of the Cross lies hidden. Weep, you daughter of Sion! The torch on the tails of the foxes burns the fruit of the harvest. Dismal super-hypocrites! Pretended piety, like Tamar at the crossroads, indolent in corrupt liberty, affects the whole world, nor does it cease or profit. When given freedom, she dishonored her chastity, she spat on affection when eager for gain. Pretended piety sits in ambush for the sons of men, to waylay the poor and kill the just with swords of the tongue. No one of them does good, whose conscience is a den of thieves. See this pretense, O God of vengeance, who sees all things!)

Tenor:

VERITATEM

Appendix 1-58: Montpellier Codex motet 58 (motetus only)

Motetus:

Virgo, decus castitatis,
virgo regia,
virgo, mater pietatis,
viri nescia,
virgo templum trinitatis,
celi regia,
virgo pura, pravitatis
dele vicia!
Nos emundans a peccatis
per suffragia,
per ten obis pene datis
detur venia,
ne dampnemur pro peccatis
in miseria,
sed fruamur cum beatis
celi gloria.

(Virgin, glory of chastity, royal Virgin, virgin, mother of Piety, innocent of man, Virgin, temple of the trinity, palace of heaven, pure Virgin, take away the sin of corruption! You cleanse us of our sins through your prayers, through you may pardon be given to us, who are handed over to punishment, lest we be damned for our sins in misery. Let us enjoy with the saints the glory of heaven.)

Tenor:

ALLELUYA

Appendix 1-59: Montpellier Codex motet 59 (motetus and tenor only)

Motetus:

In celeste curia
recolunt cum gloria
virginis eximie,
Dei matris regie
preconia
celestis milicie,
ubi canunt omnia
milia:
Felix es, O Maria:
Ex te sol iusticie
ortus est, qui gaudia
mundane dat miserie.

(In the heavenly court the proclamations of the heavenly hosts honour in glory the extraordinary Virgin, the royal mother of God, where all the thousands sing: “Happy are you, O Mary: from you has risen the sun of justice, who gives joy to earthly misery.”)

Tenor:

PRO PATRIBUS
Appendix 1-61: Montpellier Codex motet 61

Triplum:

In mari miserie
maris stella
errantes cotidie
a procella
defende nos et precare
Dominum pie,
ut ad portas glorie
nos trahat per hoc mare!

(O star of the sea, protect from the storm us who wander daily in a sea of misery, and piously entreat the Lord to draw us across this sea to the gates of glory.)

Motetus:

Gema pudicicie
laude plena
ex te sol iusticie…

(Jewel of modesty, full of grace, from you the Sun of Justice…[text missing in manuscript.])

Tenor:

MANERE

Appendix 1-62: Montpellier Codex motet 62

Triplum:

Ex semine
rosa prodit spine,
fructus olee
oleastro legitur,
virgo propagine
nascitur Iudee
stella matutine
radius exoritur
nubis caligine,
radio sol stele,
petra fluit melle,
parit flos puelle
verbum sine semine.

(The rose comes forth from the seed of the thorn, The fruit of the olive is plucked from the olive tree. A virgin is born of the people of Judea, the ray of the morning star rises from the

blackness of the clouds, and from the ray of the star, the sun. The rock flows with honey, the maiden's flower give birth to the Word, without a seed.)

Motetus:

Ex semine
Abrahe divino moderamine
ignem pio numine
productis, Domine,
hominis salutem. Paupertate nuda
virginis nativitatem de tribu Iuda
iam propinas ovum
per natale novum.
Piscem, panem dabis, partum sine semine.

(From the seed of Abraham, under heaven's direction, you, O Lord, bring forth your pious fire, the salvation of mankind. From naked poverty, from the birth of a virgin of the tribe of Judah, you furnish an egg in novel childbirth. You will give loaves and fishes, and birth without a seed.)

Tenor:

EX SEMINE

Appendix 1-63: Montpellier Codex motet 63

Triplum:

Radix venie,
vena gratie,
vite dux et portus,
porta patrie,
veri solis ortus,
thronus glorie,
summi Regis cella,
Iesse virgula,
ex qua flos est ortus
salvans secula,
clara maris stella,
lucis specula,
mortis exterminium,
salus mentium,
claustra pandens celica
clavis Davitica,
caput hostis terens
Iudith bellica,
lignum vite ferens
arbor florida,
pigras move

mentes, fove
corda languida!

(Root of pardon, vein of grace, helmsman and harbour of the path, gate of the kingdom, rising of the true sun, throne of glory, chamber of the highest King, rod of Jesse from which the flower sprang which saves the world, bright star of the sea, mirror of light, destruction of death, salvation of minds, you open the gates of heaven, yourself a key of David's line, you are a war-like Judith, treading on the head of the enemy, you bear the tree of life, yourself a flowering tree, stir our sluggish minds, refresh our feeble hearts!)

Motetus:

Ave Maria,
fons leticie,
virgo pura, pia,
vas mundicie!
Te voce varia
laudet sobrie
gens leta sobria.
Gaudens varie
promat ecclesia
laudes hodie,
sonet in Maria
vox ecclesie.
Hec solvit scrinia
Ysaie,
reserans hostia
clausa patrie,
via dans eximia
regem glorie,
qui sola gratia
plenus gratie
factus est hostia,
finis hostie.

(Hail, Mary, font of gladness, pure Virgin, pious, vessel of purity! Let a happy and sober people soberly praise you in many a voice. Rejoicing in many ways, let the Church today proclaim your praises, let the voice of the Church sing "Mary!" She fulfilled the writings of Isaiah by opening the closed gates of the kingdom and by giving us in an extraordinary way the King of Glory, who, full of grace, by grace alone, was made a sacrifice and the end of sacrifice.)

Tenor:

IMMOLATUS

Appendix 1-64: Montpellier Codex 64

Triplum:

Postpartum virgo mansisti
inviolata, Maria,
que filium peperisti,
cuius filia fuisti,
et partu tuo fecisti
stupere naturalia.
Tu precamur, mater Christi,
esto nobis propicia!

(After birth you remained a virgin inviolate, Mary, who gave birth to a Son whose daughter you were, and in your chi1dbirth you confounded the natural order. We beg you, mother of Christ, be kind to us!)

Motetus:

Ave, regina glorie
et angelorum speculum,
que peperisti Dominum,
triumphatorem omnium,
qui te assumpsit hodie
ad ethereum thalamum
et in sanctorum requie
fruens perhenne gaudium!

(Hail, Queen of glory and mirror of the angels, who gave birth to the Lord, the Victor over all things. He assumed you today into the ethereal chamber, you who enjoy eternal glory in the rest of the saints.)

Tenor:

PROPTER VERITATEM

Appendix 1-65: Montpellier Codex motet 65

Triplum:

Si vere
vis adherere,
uti vere
cupias complacere
Marie.
Ac eris tutus, nam pellicere
supplicium,
humilium
flos et verum consilium,
hoc est medium
inter nos,
et pium studium
Deus clebet omnium esse.
Est et est necesse ,

sic auxilium.
Huic herere,
obedire debemus,
exorare,
amare
et supplicare,
ut oret pro nobis Dominum.

(If you truly wish to cling to Mary, you ought truly to desire to be pleasing to her. And you will be secure, for it is the perfection and highest counsel of the humble to appeal their punishment, and this is the connection between Mary and us, and God ought to be everyone's pious study. And in this way there is and must be aid. We ought to cling to her and obey her, to pray to her, love her, and entreat her, that she may pray to the Lord for us.)

Motetus:

Si vere
vis adherere,
uti palmes vireas
et floreas
opere
propere.
Tutus vites igneum
supplicium,
humilium
sequaris contubernium.
Sit convallium
lilium,
sit tuum
virtus studium.
Sterquilinium
mundas sordidum
gratie per auxilium.
Forcium
fortis gere prelium
per stadium.
Nitaris, ut celestium
bravium
feras in seculum.

(If you truly wish to cling to Mary, you ought to flourish like a palm-tree and burgeon with good works immediately. Secure, you would avoid the fiery punishment, you would follow the fellowship of the humble. Let your study be the lily of the valleys, let it be virtue. Cleanse the dung-heap of corruption through the aid of grace. Bravely wage the battle of the brave in the contest, strive to win the heavenly reward forever.)

Tenor:

IN SECULUM

Appendix 1-66: Montpellier Codex motet 66

Triplum:

Mater Dei plena gratia,
hostium credencium
fidei nostre via,
errantium tu consilia
dissipes et studia
discrepantium,
incendium [rubor non fuit] noxium.
Tu noxia cordium incendia
purga per filium, qui creavit omnia!

(Mother of God, full of grace, gate of believers, path of our faith, may you scatter the counsels of the disbelievers and the endeavors of the heretics, who are a harmful fire, they had no shame. Cleanse the harmful fires of their hearts through your Son, who created all things!)

Motetus:

Mater, virgo pia,
omnium refugium,
mater maris nescia,
regia vernans prosapia,
lilium convallium,
prece previa
filium presta propicium
nobis in via,
ut in patria regem pium
videat in gloria
fidelium ecclesia!

(Mother, pious Virgin, refuge of mankind, mother innocent of man, burgeoning with royal offspring, lily of the valleys, with your prayer going on before you make your Son kind to us on our path, that the Church of the faithful may in glory see in the kingdom its pious King!)

Tenor:

EIUS

Appendix 1-67: Montpellier Codex motet 67

Triplum:

Nobili precinitur
vaticinio
virgo cuius reditur
puerperio
liberatio,
hominis abrumpitur

hostis cautio.
O toto studio,
O, toto mentis gaudio
psalle, concio,
quia solvitur
Abrahe promisissio
et homo reducitur
ab exilio!

(The Virgin is foretold in noble prophecy, in whose childbirth freedom is restored, and the enemies precautions overwhelmed. Sing, O choir, with all your heart, with all the joy of your soul, for the promise made to Abraham is fulfilled, and mankind is brought back from exile!)

Motetus:

Flos de virga nascitur,
sol de radio,
radius incenditur
sole previo,
in misterio
virge virgo panditur
flos in filio.
O que compassion,
O quanta miseratio!
Pro remedio
nostro clauditur,
fusus matris gremio
qui non circumscribitur
orbis spacio.

(A flower is born from a star, the sun from a ray, the ray is set alight as the sun goes on before it. In mystery the Virgin of the staff opens up as a flower in the Son. O what compassion! O what mercy! For our relief is cast and shut up in a mother's womb, whom the orbit of the universe cannot contain.)

Tenor:

EIUS

Appendix 1-68: Montpellier Codex motet 68

Triplum:

Super te, Ierusalem,
de matre virgine
ortus est in Bethlehem
Deus in homine.
Ut gygas substancie
processit gemine
virginis ex utero

sine gravamine.
Non fuit fecondatis
hec viri semine…

(For you, Jerusalem, from a virgin mother, was born in Bethlehem God in man. Like a giant, he came forth with a double nature, from the virgin's womb, without causing her pain. This fertility was not from a man's seed…)

Motetus:

… sed fulsit virginitas
de sancto flamine: Ergo pie virginis
flos, pie Domine,
da medelam criinis
matris pro nominee,
ne nos preda demonis
simus pro crimine,
quos preciosi sanguinis
emisti flumine.

(… but her virginity glowed with the Spirit's breath. Therefore, flower of the pious Virgin, O pious Lord, grant the healing of our sins in the name of your mother, lest we become for our sins the prey of the devil, we whom you bought with the outpouring of your precious blood.)

Tenor:

DOMINUS

Appendix 1-69: Montpellier Codex motet 69 (motetus extract only)

Motetus (extract):

…
Rex hodie
dat matri gaudia,
ad superne curie
vehens sublimia.
Fit glorie regia,
leticie
latrix egregia,
milicie specie
superne gloria.
…

(The King today gives his mother joy, taking her to the heights of the heavenly court. She becomes the royal Queen of grace, the extraordinary bringer of gladness, the glory of the heavenly hosts in beauty.)

Tenor:

AVE MARIA

Appendix 1-70: Montpellier Codex motet 70

Triplum:

In odorem
fragrans dulcedinis
celirore
Marie virginis,
que[m] de [r ?]ore
concepit numinis,
novo more
parit originis
virgo, viret
carens vi seminis,
rubet, viget
expers rubiginis.
Sic fit parens
eterni numinis
virgo, carens
aestu libidinis,
criminis.
Ergo, latrix
beatitudinis,
imperatrix
eterni numinis,
sublevatrix
labentis hominis,
sis levatrix
nostri peccaminis
et donatrix
perhennis luminis,
Maria!

(O fragrant in the scent of sweetness, heaven-bedewed Son of the Virgin Mary whom she conceived through the mouth of God, she bears you in a new way of creation, as a virgin; she blossoms without the strength of seed, glows,[8] and thrives innocent of corruption. Thus a virgin becomes the mother of the eternal God, without the heat of passion and evil. Therefore, bringer of blessedness, ruler of the eternal God, who lift up falling mankind, take away our sins and give us eternal light, O Mary!)

Motetus:

In odoris miro suavio
sit Andree fragrans dilectio,
quam non solvit, sed probat passio,
dum non solo gaudet martyrio,
sed in crucis clamat preconio.
Hanc ornatam Christi vestigio,

quam perunxit cruore proprio,
amplexatur crucem tam nimio gaudio,
ut ex ore pendentis biduo
nunquam desit crucis confessio.
Sic, si pomum fragrat pressorio,
uve virtus in calcatorio,
prelo crucis manat devocio
in odorem.

(Let devotion to Saint Andrew be fragrant in a wonderful sweetness of scent; his passion does not dismiss our devotion but commends it, for he not only rejoices in his own martyrdom but also cries out in the preaching of the Cross. The Cross, adorned with the imprint of Christ, which He anointed with His own blood, Andrew embraced with such great joy that the preaching of the Cross was never failing on his lips, though he hung for two days. Thus, as the fruit gives fragrance to the press and as the essence of the grape is in the wine-press, so does there flow devotion from the press of the Cross, in its fragrance.)

Tenor:

IN ODOREM

Appendix 1-71: Montpellier Codex motet 71

Triplum:

Benigna celi regina,
beata sunt viscera tua, domina,
que sola fuisti digna
concipere, parere trina,
per quam mundi regitur machina.
Prece tua gaudia grata
fidelibus
impertres omnibus,
mater glorificata.

(Gracious Queen of Heaven, blessed is your womb, O mistress, for you alone were worthy to conceive and give birth triply. You through whom the workings of the world are governed, through prayers, gain for all the faithful the joys that are pleasing to them, O exalted mother.)

Motetus:

Beata es, Maria,
pre ceteris humilis et pia,
labe carens, plena mundica,
quam Dominus de celi curia
respiciens imbuit gratia.
Dum facta es genetrix, filia,
mirabilis Dei potentia,
vas mundum parit in mundum gaudia.

(Blessed are you, Mary, humble and pious beyond all others, without corruption, full of purity, whom the Lord observed from the heavenly court and filled with grace. When you were made mother, O daughter, by the awesome power of God, a pure vessel brought forth joys into the world.)

Tenor:

VERITATEM

Appendix 1-72: Montpellier Codex motet 72

Triplum:

Salve, mater misericoride,
summi patris mater et filia,
porta celi, domus mundicie,
via vite, mundi leticea,
celestium civium Gloria,
lux hominum, origo venie,
spes salutis, flos pudicie,
debilium convalescentia!
Virgo pia,
huius fletus audi familie,
propicia
in flebili valle miserie!
Fons gratie,
per ten obis post hec exilia
detur frui sanctorum requie
feliciter in celi curia,
ubi sedes in throno glorie,
O suavis,O dulcis Maria.

(Hail, mother of compassion, mother and daughter of the highest Father, gate of heaven, abode of purity, path of life, happiness of the world, glory of the heavenly host, light of mankind, source of pardon, hope of salvation, modesty, convalescence of the sick! Pious Virgin, hear the weeping of this family, be kind in this mournful valley of misery! Font of grace, may it be granted us that through you, after this exile, we enjoy the rest of the saints happily in the heavenly court, where you sit on the throne of glory, O gentle Mary.)

Motetus:

Salve, regina misericordie,
vita, dulcedo et spes nostra, salve!
Ad te clamamus,
exules filii Eve,
ad te suspiramus
gementes et flentes in hac lacrimarum valle.
Eya! Ergo, advocata nostra,
illos tuos misericordes…

(Hail, Queen of compassion, life, sweetness, and our hope, hail! To you we cry, the exiled children of Eve, to you we sigh, moaning and weeping in this valley of tears. Alas! Therefore, O our patron, these your compassionate… [text missing in manuscript.])

FLOS FILIUS EIUS

Appendix 1-75: Montpellier Codex motet 75 (triplum only)

Triplum:

Hé, Marotele,
alons au bois jouer!
Jet e ferai
chapel de flour de glai
et si orrons
le roussignol chanter
en l'ausnoi,
qui dit: "Oci, oci
cues qui n'ont
le cuer gai,
douce Marot,
grief sunt li
mau d'amer.
Amors ai!
Qu'en ferai?
Dieus, je n'I puis
ces maus endurer,
Marot, que sent pour toi!"

(Hey, Marotele, let's go to the woods to play! I'll make you a chaplet of gladiola flowers, ad we'll hear the nightingale sing in the algerwood: "Ki! Ki! I kill those who don't have a gay heart, sweet Marotele, grievous are the pains of love. I'm in love! What shall I do? God, I cannot endure this pain, Marot, which I feel because of you." He embraced her and threw her on the grass, he kissed her and immediately made love to her, then he said with a true heart: "Sweet Marot, the pain I have is so awful.")

Tenor:

APTATUR

Appendix 1-76: Montpellier Codex motet 76

Triplum:

Amourousement me tient li maus que j'ai,
por ce chanterai:
Aimi! He, Amors, morraije
sans avoir merci?
Aimi, las, aimi! Je muir pour li
et ne por quant voel je chanter

pour moi deduire et por moi deporter.
Las, que porrai je devenir?
Nule riens tant ne desir.
Or me di:
Dieus d'amors, vivraije
longuement ainsi?

(The pain which I feel keeps me in love, therefore will I sing: Alas! Hey, Love, will I die without receiving mercy? Alas, alack, alas! I'm dying because of her, and nevertheless I want to sing to delight and amuse myself. Alas, what will happen to me? There is nothing else I desire as much. Now tell me, God of Love, will I live long like this?)

Motetus:

He, Amours, morrai je
por celi,
qui j'ai tres tout mon age
de cuer et de cors servi?
Si fort m'a d'amors la rage saisi,
que riens ne feroit por mi
mes cuers fors penser a li.
Aimil Dieus d'amours, vivraije
longement ainsi?
Di, pour les sains Dieu, languirai je
Sans avoir merci?

(Oh, Love, will I die on account of her whom I have served heart and soul my entire life? The madness of love has seized me so strongly that my heart will do nothing for me except think of love. Alas! God of Love, will I live long like this? Tell me, by the holy God above, will I languish without mercy?)

Tenor:

OMNES

Appendix 1-78: Montpellier Codex motet 78

Triplum:

Cele m'a tolu la vie,
qui lonc tans m'a fet grief maus sentir,
car pour s'amour pluer, de cuer souspir.
C'est la riens del mont, que plus desir,
n'ainc n'en poi joïr,
si me covendra languir
et dolour souffrir
et nuit et jour.
Et tout son plaisir
ferai tous jours,
que que m'en doie avenir.

Adés l'aimerai,
ne ja ne m'en partirai.

(This one who has long made me feel grievous pain has taken my life away, for love of her I weep and sigh from the bottom of my heart. She is the one thing in the world I most desire, but I can never enjoy her: and so I must languish and suffer pain both night and day. I will ever do her will no matter what should happen to me because of it, I will serve her and not have another sweetheart. I will always love her and never leave her.)

Motetus:

Lonc tens a,
que ne vi m'amie,
trop me greva,
quant m'en covint partir,
car je l'aim et desir.
Trop m'air,
quant pour l'i servir
m'estuet languir,
et si ne m'en nuis tenir.
Quant la remir
de cuer souspir,
si que tout me fait fremir,
car je l'aim de fin cuer sans mentir.
N'en puis joïr,
Dieus, ne repentir,
si m'estuet souffrir,
les maus, don't ne puis garir.

(It has been a long time since I saw my sweetheart, it grieved me deeply when I had to leave her, for I love and desire her. It troubles me greatly when I must languish because I serve her. I cannot endure. When I think of her, I sigh so deeply that it makes me tremble all over, for I love her with a true heart, free of deception. God, I can neither enjoy her nor regret loving her. I have to suffer the pain from which I cannot recover.)

Tenor:

ET SPERABIT

<u>Appendix 1-84: Montpellier Codex motet 84</u>

Triplum:

Amors ne mi tendra mes cointe ne jolis,
chantant n'i envoisié, car cil ont bien faille
a grant honour, qui sunt en sa merci,
je li di pour mi,
qui Amors ont nuisi.
Las! N'onques ne deservi
et s'ai loiaument de cuer loial servi.

Por ce m'en plaing, que point ne m'est meri.

(Love will no longer keep me loving and gay, cheerful and full of song, for he has indeed failed to honour those who are at his mercy, I speak for myself whom Love has harmed. Alas! I never deserved this, for I have always served loyally with a loyal heart. This is why I complain of this treatment, for I have not merited it.)

Motetus:

Adés mi tient amors joli,
car mi pensé sunt a celi,
por qui biauté chascuns esprent.
Bele au cors gent,
c'est por noient,
S'en vostre cuer pitié n'en prent,
vo tres grant valor m'ocirront.
Hé, amouretes, m'ocirres vous dont?

Love always keeps me joyful, for my thoughts reside in one whose beaty inflames everyone. Fair, shapely lady, it is all for naught: if in your heart you take not pity on me, your very great worth will kill me. Hey, sweet love, will you kill me then?)

Tenor:

KYRIE ELEYSON

Appendix 92: Montpellier Codex motet 92 Triplum

Triplum:

Hé Dieus, de si haut si bas
sui souples et mas
en grief dolour,
quant ne puis trover solas
en celi, qui en ses las
m'a sans retour,
qui tant a valor,
biauté et doucor,
qu'onques ne fui las
d'avoir s'amor
ne n'iere a nul jour.
Car sovent en tel labour
est mes. cuers, li las,
por avoir aucun respas
de vivre a honor.
Et se mau me fet greignor
sentir ses regars,
je ne m'en doi pas
plaindre nes a gas,
car c'est tout par ma folour.

(O God, from so high I have fallen so low, I am weak and sickly with grievous pain when I cannot find solace in the one who holds me irrevocably in her trap, the one who is so worthy, fair, and sweet that I never tired of her love and never shall. For my poor heart often labors this way in order to have some right to live honorably. And if her glance makes me feel pain more intensely, I shouldn't complain about it, not a bit, for it is all on account of my folly.)

Tenor:

CUMQUE

Appendix 1-110: Montpellier Codex motet 110

Triplum:

Nonne sans amour
n'avra ja joie a nul jor,
s'elle n'a aucun ami,
qui a Dieu proie por li.
Qu'en amer a grant douçor,
quant l'en n'i pense floor
et si aprent on valour,
et mieux en est nourri,
et puisque n'en est saisiz,
n'en sent nus dolor,
que ne soit meri.

(A loveless nun will never have joy, for she has no sweetheart to pray to God on her account. For there is great sweetness in love, when one does not think foolish thoughts and one learns honour, and one is better nourished in love, and from the time one is seized, one feels no undeserved pain.)

Motetus:

Moine qui a cuer jolif
ne doit estre sans amour
au mains de nostre Signor,
por moi le di,
qui onques mes ne senti
si grant douçour.
Si amoie en mout haut leu,
quant me rendi,
enquore aime je en Dieu
celi.
qui Dieus doinst joie et honor,
qu'onques a nul jor
si vaillant ne vi.

(A monk with a gay heart need not be without love in the hands of our Lord, I speak for myself, who never before felt such great sweetness. I was loving in a very high place when I became a monk, and I still bear a godly love for her whom I ask God to grant joy and honour, for I never, ever saw one so worthy.)

Tenor:

ET SUPER

Appendix 1-113: Montpellier Codex motet 113

Triplum:

Navrés sui au cuer si tres doucement,
que point ne m'anoie
li maus que je sent,
j'en souspir, mes c'est de joie.
Aimi, doz Dieus! Navrés sui voirement,
mes Amors me desfent.
Douce, simple et coie,
puis qu'a vous se rent
mes quers et otroie
tout simplement,
faites de moi vo talent,
car du tout sui vostres, ou que je soie
ligement!

(My heart is wounded so sweetly that the pain which I feel does not bother me at all. I sigh but it is because of my joy. Alas, sweet God! I am truly wounded, but Love is tearing me apart. Sweet, forthright, calm lady, since my heart in all sincerity surrenders and gives itself to you, do with me as you wish, for I am yours, loyally, wherever I am!)

Motetus:

Navrés sui pres du cuer sans plaie
d'un doz mal, qui mi fait languir,
mes vers Amors ai volente si vraie,
que bien mi plaist a souffrir.
Ne por quant s'Amor me vient assaillir
et me fait son dart longuement sentir,
ne puis faillir,
que la mort n'en aie
tout sans mentir,
dont trop m'en esmaie.
Dieus, si ne sai, qui le fer m'entraie.

(I have a bloodless wound just next my heart, inflicted by a sweet pain which makes me languish away, but my intentions toward Love are so loyal that it pleases me greatly to suffer.

Nevertheless, Love assails me and makes me feel the drawn-out pain from his arrow, in truth, I greatly fear that it cannot but be that I die. God, I know not who can withdraw the barb.)

Tenor:

VERITATEM

Appendix 1-120: Montpellier Codex motet 120

Triplum:

En son service amourous toute vie
m'a esprové
et touz jourz m'a loial et vrai trové.
Car touz jours ai sans mal et sanz boidie honoré
cele, ou riens n'ai onquore conquesté
fors pene et mal, que g'i ai enduré.
Car je quidai estre assene d'amie,
de qui g'eüsse et confort et aïe,
mes onques n'i trovai debonereté,
par quoi bien sai, qu'ele m'a gabé.

(I have always proved myself in the service of her love, and she has always found me to be loyal and true. For I have always, without villainy and without deception, honored the one from whom I have not yet gained anything but the pain and suffering which I have endured. For I thought myself assured a lover from whom I would have comfort and succor, but I have never found graciousness in her and thus know well that she has mocked me.)

Motetus:

Tant est plesant, bien faite et bien taillie
cele que j'aim, que ne porroie mie
esprisier sa biauté,
et ensement en li a tant bonté,
qu'on ne porroit trover mieus ensignie.
Por ce li ai trestout mon cuer done
et me sui mis du tout en sa baillie,
car je l'aim si de cuer sans tricherie,
qu'a li servir sunt mis tuit mi penser.
Dieus, ele m'a et mon cuer et ma vie
tout emblé!

(The one whom I love is so pleasing, well-made, and shapely that I could never adequately appreciate her beauty, and her beauty is accompanied by such goodness that one could not find anyone wiser. This is why I have given her my entire heart and put myself entirely in her keeping, for I love her so truly and sincerely that all of my effort goes to serving her. God, she has stolen my heart and my life entirely away!)

Tenor:

IN SECULUM

Appendix 1-125: Montpellier codex motet 125

Triplum:

Je ne puis, ne si voeil,
departir de ma doce amie.
Si m'en duel,
quant amer ne me veult mie
ne mes maus guerredouner.
Las, si n'en puis sans lui durer,
trap chier me fet comparer
l'amour, qu'aienli.
He, las, bien me doit peser,
quant onques la vi,
car ne puis endurer
les maus, que sent pour li.

(I cannot, nor do I desire to leave my sweet beloved. It grieves me when she does not want to love me or reward my pain. Alas, I cannot endure without her, she makes me pay most dearly for the love which I bear her. Alas, it is so difficult for me to see her, for I cannot endure the pain which I feel on account of her.)

Motetus:

Amors me tienent jolis,
car adés me font penser
a la douce debonaire,
qui je ne puis oblier.
Le cors a gent et polis,
les euz vairs et le vis cler
fete fu pour a tous pleire,
chascuns la devroit amer.
Onques plus tost ne la vi,
que sorpris me vi de li:
Si n'em puis mon cuer oster.

(Love keeps me happy, for it always makes me think of the sweet, noble lady whom I cannot forget. She has a lovely, graceful body, gray-blue eyes and a bright face, she was made to be pleasing to everyone, and all should love her. As soon as I saw her, she captured me: now I cannot take my heart back.)

Tenor:

VERITATEM ET MANSUETUDINEM

Appendix 1-135: Montpellier Codex motet 135

Triplum:

Quant florist la violete,
la rose et la flour de glai,
que chantent li papegai,
lors m'i poignent amoretes,
qui me tienent gai.
Mes pieç' a ne chantai,
or chanterai et ferai
chançon jolivete
por l'amor de m'amiete,
ou grant pièce a doné m'ai.
Mes je la truis tant doucete
et debonassai
et de vilanie nete,
que ja ne m'en partirai.
Quant je remir sa bouchete
et son bel chief bai
et sa polie gorgete,
qui plus est blanchete
que n'est flour de lis en mai,
mameletes
a si duretés,
poignans et petitetes,
grant merveille en ai.
Ou je la trouvai,
tant par est bien faite,
touz li cuers me rehaite.
Mes je proi au Diu d'amors,
qui amanz afaite,
qu'il nos tiegne en bone amour,
vraie et parfaite,
ceus maldie,
qui par envie
nos gaitent,
carja ne departirons
fors par les gueiteurs félons.

(When violets, roses, and gladiolas bloom and parrots sing, that is when the loving thoughts that keep me gay prick me. For a while I didn't sing, but now I will sing and compose a merry song on account of the love that my little sweetheart has given me for such a long time. God, I find her so very sweet and loyal towards me, so free of baseness that I will never leave her. When I remember her little mouth, her beautiful blond hair, her gleaming throat more lovely and white than the lily in May, her small, firm, pointing little breasts, I am abashed with wonder. She is so perfectly formed that the moment I found her my whole heart was filled with joy. But I pray to the God of love who cares for lovers that he keep our love good, true, and perfect, may he curse those who, out of jealousy, spy on us, for I never will leave her unless because of the deeds of those wretched spies.)

Motetus:

El mois de mai,

que florissent rosier et gjar
en ce tens Pascor,
plains de joie et de baudour,
faisant un lai,
ving chevauchant
et pensan
et notant
un sounet novel d'amors.
Doce jonete,
blondete,
sadete,
truis toute seulete,
sans pastor.
Fresteil avoit et tabour,
quant li plesoit,
si chantoit
et notait
el fresteil un nouvel lai.
Avant ving, si la saluai
par grant douçor.
Lés li m'asis soz l'ombre d'un aubourc,
mains jointes li ai requise s'amour:
"Souliers peins a flor,
cotele et peliçon corroie,
afiche, bourse de soie,
bel chapel de mai,
bêle, vous donrai,
se pour moi laissiés vostre pastor."
En criant "Hai, hai!"
respont: "Non ferai!
N'ai cure de fause amor.
Ja pour souliers pains a flor
Robechon ne guerpirai:
Ainz l'aim et l'amerai."

(In the month of May, at Eastertide, when roses and gladiolas bloom, I was out riding, full of joy and happiness and composing a lai, devising and setting to music a new love song. I found a sweet, charming, young blond all alone, without a shepherd. She had a flûte and a little drum, when it pleased her, she would sing and play a new lai on her pipe. I came up to her and greeted her with great sweetness. I sat down beside her in the shade of a laburnum tree. Hands joined, I asked for her love: "Flowered slippers, a tunic, cloak, belt and clasp, silk purse, and pretty May hat, fair one, I will give you all that if you will leave your shepherd for me." Crying out "Oh, no!" she answered: "I will not! False love does not interest me. Never would I abandon Robin for some flowered slippers: I love him and will ever love him.")

Tenor :

ET GAUDEBIT

Appendix 1-141: Montpellier Codex motet 141

Triplum:

Douce dame par amour,
virge mere au roi sovrain,
pour alegier ma dolour,
qui me fait le cuer trop vain,
chanter voil,
plus que ne sueil,
de toi sans sejor.
Car Ii chans de vanité,
qu'ai chanté,

de mon Creator,
a qui on doit toute amour,
m'ont torné.
En chantant te proierai
de cuer vrai,
dame: Envers ton fil car fai
ma pais on dampnes serai.
(Sweet, loving lady, virgin mother of the sovereign King, to relieve the sorrow which makes my heart so heavy, I want to sing of you more than I used to. For the foolish songs which I sang in the past separated me from my Creator to whom is due all love. And singing I will pray you, lady, with a true heart: Make peace for me with your Son, or I shall be damned.)

Motetus:

Quant voi 1'erbe reverdir
et le tans seri et cler
et le rosier espanir
et le rossignol chanter,
adonc me covient penser
a Amours servir,
car la riens que plus desir
voeil amer
de cuer sans fauser.
Car tant me pleist a veoir
son vis cler,
que nus ne porroit souffrir
sansmentir
de ses euz le regarder
ne li covenist amer.

(When I see the grass grow green again and the season calm and clear and the roses blooming and the nightingale singing, then I must think of serving Love, for I want to truly and sincerely love the creature whom I most desire. For it pleases me so much to see her bright face that, in truth, no one could suffer the look from her eyes without wanting to love her.)

Tenor:

CUMQUE EVIGILASSET IACOB QUASI DE GRAVI SOLEMPNIO AIT

Appendix 1-146: Montpellier codex motet 146

Hé, mère Diu, regardez m'en pitié,
qui voz servanz gardes d'anemistié!
Theophilus par toi de son pechié
fu quité.
Tant m'a tenu l'anemi souz sonpié
et par barat sovent engignié,
m'amistié m'alié,
en li me truis sovent trebuchié,
por ce sui courrucié.
Hé, las! Cornent porrai mes estre lie,
quant assegié me sent tant en pechié,
se deslié mon cuer meheignié
n'est par vostre grace et ralié.

(Oh, mother of God, you who guard your servants from enmity, look with pity upon me. Theophilus was absolved of his sin through your intervention. The enemy has held me so long beneath his foot and deceived me so often that I al-lied myself in friendship with him, I have often found myself tricked by him, and that is why I am troubled. Alas! How can I ever be happy when I feel myself so beset by so much sin and if my wounded heart is not unbound and healed by your grace.)

Motetus:

La virge Marie
loial est amie,
qui a li s'alie,
si com je croi,
troblez n'en doit estre ne en esmai.
An Dieus, an douz Dieus, que ferai?
Trop l'ai messervie,
grant dueil en ai.
A li racorder cornent me porrai?
A genouz vers li me retornerai,
merci crierai,
i qu'ele ait pitié de moi.
Son serf devendrai
tantost sans délai,
au mieus que porrai,
"Ave Maria" docement li dirai,
mon cuer li donrai,
ja mais ne li retaudrai.

(The Virgin Mary is a loyal sweetheart, whoever allies himself with her, I believe, should never be troubled or in dismay. O God, O sweet God, what shall I do? I have indeed served her poorly and I sorrow for it. How can I make my peace with her? I will go back to her on my knees, I will cry out to her for mercy, that she have pity on me. I will straight-way and without delay become her servant, in the best way that I can, I will sweetly say the Ave Maria to her and give her my heart and never take it back.)

Tenor :

APTATUR

Appendix 1-148: Montpellier codex motet 148

Triplum:

Si come aloie jouer
l'autrier, trois dames trovai.
L'une s'esmut de cuer gai
a chanter:
"Dieus, je n'i os aler
a mon ami!
Cornent avrai merci?"
Puis a dit tout sanz délai:
"Fines amouretes ai trovees,
bien seront gaitees."
Puis a dit de cuer joious:
"Pleùst a Dieu, que chascune de nous
tenist la pieau de son marijalous
et mes doz [amis] fust avec moi!
Touz li cuers me rit de joie, quant le voi,
du tout a lui m'otroi."

(As I went out to amuse myself the other day, I found three ladies. One was moved by a gay heart to sing: "God, I dare not go to my sweetheart! How shall I have mercy?" Then with nary a pause: "I have found true love and I will pursue it." And then with a joyous heart: "May it please God that each of us have the skin of her jealous husband, would that my sweetheart were with me! My whole heart laughs with joy when I see him. I offer myself entirely to him.")

Motetus:

Déduisant
com fins amourous,
m'en aloie tout pensant,
trois dames trovai parlant
et disant,
que trop sunt envieus

lor mari et trop gaitant.
L'une dit en sospirant:
"Duel ai trop grant,
quant si au desoz
nos vont nos maris menant,
or voisent bien espiant,
nos les ferons cous,
a leur couz
nos irons jouant.
Dieus les face mourir toz
a no vivant!
S'em proi a genouz:
Pleüst a Diu, que chascune de nous
tenist la piau de son mari jalouz!"

(Amusing myself like a true lover, I went pensively off. I found three young ladies talking and saying that their husbands were terribly jealous and quite watchful. One of them, sighing, said:"I am most sorrowful, our husbands take such a high hand with us. They go around spying on us so much. But we will cuckold them! We will play with their horns! May God make them all die in our lifetime! I beg Him on my knees. May it please God that each of us has the skin of her jealous husband!)

Tenor:

PORTARE

Appendix 1-155: Montpellier codex motet 155

Triplum:

J'ai doné
tout mon cuer et mon pensé
a ma douce amie amer.
Tan test bele et bien taillie
et plesant et enseignie,
qu'a li ennorer
me sui doune sans fauser,
si li voil merci crier.
Hé, ma douce amie au vis cler,
je morrai pour voz amer,
se pitié ne voz prie,
douce amie,
de moi regarder.

(I have given over my entire heart and though to loving my sweet beloved. She is so fair and shapely and pleasing and proper that I gave myself sincerely to honour her. I want to cry out to her for mercy. Oh, my sweet beloved with the bright face, I will die because of our love if, sweet beloved, pity does not move you to look upon me.)

Motetus:

Au cuer ai le mal joli,
qui forment mi guerroie,
don't ja jor, ce m'est avis,
ne pourrai ester garis,
se s'amor ne m'otroie
la brunette coie,
a qui je sui amis.
Pris m'a et en sa prison mis,
n'onques savoir ne li fis,
Deus, que je soie si espris.
J'aim la brunette, mes onques ne li dis.

(In my heart I am grievously assailed by a gay pain, of which it seems I can never be cured if the modest brunette whose sweetheart I am does not offer me her love. She has captured me and put me in her prison, but I never let her know, God, that I am so enraptured. I love the brunette, but I never told her so.)

Tenor:

VERITATEM

Appendix 1-156: Montpellier codex motet 156

Motetus:

Hé Dieus, je n'ai pas mari
du tot a mon gré:
Il n'a courtoisie en li
ne joliveté.
Jone dame est bien traïe,
par la foi que doi a Dé,
qui a villain est baillie
pour faire sa volenté,
ce fu trop mal devise.
De mari sui mal païe,
d'ami m'en amenderai,
et se m'en savoit mal gré
mon mari, si face amie,
car, voelle ou non, j'aimerai.

(O God, my husband is not at all to my liking: there is no courtesy or merriment in him. By the faith I owe to God, a young lady is indeed betrayed when she is bound over to a villain to do with as he would, this was surely ill-arranged. Since I am poorly rewarded in my husband, I will make up for it with a lover. And if my husband is resentful, let him find a sweetheart, for whether he like it or not, I would love.)

Tenor:

VERITATEM

Appendix 1-169: Montpellier codex motet 169

Triplum:

Li jalous par tout sunt fustat
En portant corne en mi le front,
Par tout doivent estre huat.
Le regine le commendat,
Que d'un baston soient frapat
Et chacié hors comme larron.
S'en dançade veillent entrar,
Fier les di pie comme garçon.

(Everywhere the jealous are thrashed and wear a horn in the middle of their foreheads. They should be jeered by everyone. The Queen commands that they be beaten with a stick and driven away like thieves. If they want to take part in the dance, kick them with your foot, as you would a boy.)

Motetus:

Tuit cil qui sunt enamourat
Viegnant dançar, li autre non.
La regine le commendat
Tuit cil qui sunt enamourat,
Qui li jalous soient fustat
Fors de le dance d'un baston.
Tuit cil qui sunt enamourat
Viegnent dançar, li autre non.

(All those who love may come to dance, the others, no. The Queen commands all those who love that the jealous be driven away from the dance with a stick. All those who love may come to dance, the others, no.)

Tenor:

PROPTER VERITATEM

Appendix 1-171: Montpellier Codex motet 171

Triplum:

Medisant par leur envie
m'ont is en grant desconfort,

qui de ma tres douce amie,
que j'aim plus que je ne die,
mout fait eslongnier a tort.
Mes ja pour chose qu'il dient
ne lierons nos derverie,
no solas, nostre deport,
ançois menrons boine vie
dusques a la mort.

(The evil tongues have, by their envy, caused me great distress. They have wrongfully made me put distance between myself and my sweetest friend, whom I love more than I can say. But never on account of anything they say will we abandon our passion, our solace, our joy. Rather, we will lead a merry life until our death.)

Motetus:

Biau cors, qui a tot doit plaire,
douz et amorous,
ne mi celer ne taire
les maus, les dolours,
que je soustieng par amours.
Ains chante tous jours:
"Douce same debonaire,
fins cuers savouros,
sovent mi faites mal traire,
tous jors pens a vous."

(My fair one, who must be pleasing to all, so gentle and loving, will not let me hide or keep silent the pain, the suffering, which I bear n account of love. Thus I sing each day: "Sweet, gracious, lady, noble, charming heart, because of you I often endure tribulation, but I always think of you.")

Tenor:

VERITATEM

Appendix 1-177: Montpellier Codex motet 177

Triplum:

O virgo pia,
candens lilium
super lilia,
apud Dominum,
regem omnium,
sis propicia,
ut deleat vicia
peccatorum omnium

et sanctorum gloria
nos collocet gracia.

(O pious Virgin, lily bright above all lilies, intercede for us before the Lord, the King of All, that He strike out the vices of all sinners, and by His grace, place us in the glory of the saints.) (RLD)

Motetus:

Lis ne glay
ne rosier flouri
ne chant d'oisseillons
ne jolis may
ne douce sesons,
biau chant ne biau dit
n'armonieus sons
mi font resbaudir
et fere chançon,
tot ce mi font
Amours, vueille ou non,
qui m'ont mis en leur prison.

(Neither lily nor gladiola nor rosebush in bloom, nor birdsong nor the joyous maytime nor the sweet season, nor a beautiful song nor beautiful words nor harmonious songs cause me to rejoice and compose my song, this I do whether I will it or not, because of Love, who put me in his prison.)

Tenor:

AMAT

Appendix 1-178: Montpellier codex motet 178

Motetus:

La bele m'ocit, Dieus! Qui m'en garira?
La riens, que plus ai ame', mort m'a.
Bonjor ait la bele, qui mon cuer a.
He, ha, li maus d'amer m'ocirra!
Chascun qui aime me dit,
qu'en amer a grant delit.
J'ai un mal, qu'en claime amour, qui m'ocit:
Pris m'a une amourete,
dont ja ne partirai,
Deius, j'aim tant, que n'i puis durer!
J'aim loiaument pour amender,
Sadera, li douz Dieus, s'amor ne mi lesse durer!
Sadera, li duriau durelés,

sadera li duré!
A ma dame ai mis mon cuer et mon pense',
Deius, ele m'a et mon cuer et ma vie tout emblé!

(God! The fair one slays me! Who will save me? The one whom I loved the most has put me to death. May she have a fine day, the beauty who has my heart. Hey! Ha! 1ove's pain will kill me! Everyone who loves tells me that there is great pleasure in love. I have a pain which is called love and which is killing me. I have been captured by a love which l will never abandon. God! I love so much thatI cannot survive! I love loyally for my own betterment. Sadera, sweet God! Her love will not let me survive. Sadera, the hardest of the hard, sadera, the hardship! I have given over rny heart and my mind to my lady. God, she stole both my heart and my life away!)

Tenor:

IN SECULUM

Appendix 1-179: Montpellier Codex motet 179

Motetus:

D'amors
me lo nuit et jour,
mes pour
certes voz en di:
De li
tant de bien i ai
trové,
nus mes ne n'esfra,
qui ja
truise la douçor
nul jor
ne sens ne valour
si grant
en fame vivant,
com j'ai esprové
en ma clame, en qui j'ai
sanz trichier
et cuer et cors douné.
Bien me sunt
li mal guerredouné:
Grant bonté
fete m'a,
quant ele a son serjant
m'apela.
Mes cuers si grant don
rendre ne li porra,
mes en lieu de guerredon

merci requerra.

(I praise love night and day. But I say to you, truly I have never found so much good in it that there is no-one now nor ever will there be who ever could find such great sweetness or intelligence or worth in a living woman as I have experienced in my lady, to whom I have entrusted without deception my heart and my person. My pain is well recompensed. She did a wonderful thing for me when she called me to be her servant. My heart will not be able to offer such a great gift, but instead of recompense it will ask for mercy.)

Tenor:

HODIE

Appendix 1-180: Montpellier codex motet 180

Motetus:

A tort sui d'amours blasmee,
hé Dieus, si n'ai point d'ami!
Pour ce me sui j'a celle donee,
qui mere est celui, qui
por noz en la crois mort souffri,
de touz doit estre henouree.
Si li cri merci
a jointes mains et pri,
qu'e1 ne me mete en oubli, si
qu'a s'amour n'aie failli.

(I am wrongly criticized for loving. O God, I have no lover!
Thus have I given myself to the mother of him who suffered death for us on the cross, she must be honoured by all. I cry to her for rnercy, and with hands joined in prayer, that she will not forget me, that her love does not fail me.)

Tenor:

IMMOLATUS

Appendix 1-189: Montpellier Codex motet 189

A la clarté qui tout enlumina
nostre grant tenebror,
a la dame qui si grant mecine a
contre toute dolor
doivent venir
trestuit li pecheor
et devenir
si serjant nuit et jour.
Nautrui ne doit nus doner

son cuer, son cors ne s'amour '
fors a 1a douce mere au Creatour,
vierge pucele
et de si saint atour,
rose est novele
et des dames la flor.

(To the brightness which illumined our great darkness, to the lady with fine medicine for every pain, should all sinners come to become her servants, night and day. To none other should one give his heart, his person, or his love than to the sweet mother of our Creator, the virgin maid of such saintly nature, she is the new-blown rose and the flower among ladies.)

Tenor:

ET ILLUMINARE

Appendix 1-214: Montpellier Codex motet 214

Motetus:

M'ocirrés voz, dous frans cuers et gentis?
Non ferés voir, dame, ains vos cri merci!
Pechié ferries voz et mal autresi,
s'ensi m'ociés, car n'ai deservi
envers voz tel mort, mes pour Diu vos pri,
que pitié de moi, dame, aiés einsi.
Par tel devise, que loial ami
a tous jors, serai
sans moi repentir entresait.
Ne m'oci donc, fins cuers et jolis,
ou l'ai ge mesfait.

(Tender heart, so noble and genteel, will you kill me? No, in truth you will not do it, lady, and so I cry out for your mercy! A wrong would you do, and evil besides, should you kill me thus, for I have not deserved such a death from you, but in God's name I beseech you to have pity on me thus, in such a way that I will ever be a loyal lover without regret. So do not kill me, true heart, source of my joy. How have I done wrong?)

Tenor:

AUDI FILIA

Appendix 1-224: Montpellier Codex motet 224

Motetus:

Biaus cuers desirrés et dous,
je sui mis si audesous,

qu'i me covendra morir,
bele, pour vous.
Sin e m'i voiés merir,
ce qu'adés en voz servir
me sui mis tous,
or ne ouis je plus souffrir.
Ains cri merci a genouz:
Dites, amerés me vous?
Ferois, lerois me vous morir?

(Fair heart, sweet and desirable, I am so downcast that I will likely die, fair one, because of you. And you do not want to reward me for having served you, now I can no longer endure. Rather, on bended knee I do cry for mercy. Tell me, will you love me? Will you make me, will you let me die?)

Tenor:

AUDI FILIA

Appendix 1-228: Montpellier Codex motet 228

Motetus:

Je gars le bos que nus n'en port
Flourete ne verdure
et que nul confort
n'en ait, qui d'amors n'a cure.
Dius, j'aim si loiaument,
que nul mal ne sent,
chalour ne froidure.
Ainsi gart la raime
et la flour du bois,
si que nus n'en port
chapeau de flors,
s'il n'aime.

(I am the keeper of the wood so that no-one who distains love can either wear greenery and flowers or derive comfort from them God, I love so loyally that I feel no discomfort from heat or cold. And so I guard the branches and the woodland flowers, that no-one who does not love may bear away a chaplet of flowers.)

Tenor:

ET CONFITEBOR

Appendix 1-230: Montpellier Codex motet 230

Motetus:

Li maus amorous me tient,
si sai bien, que j'en morrai,
car de cele, dont me vient
li crueus maus que j'a,
secors n'avrai.
Hé las, par ma grant folor
sui je cheüz en tel langor,
dont ja ne garrai!

(Love's sickness has holcl of me, well do I know that I shall
die of it, for she from whom the cruel grief comes will not
help me. Alas, by my great folly have I fallen into such languor that I will never be cured.)

Tenor:

IN SECULUM

Appendix 1-231: Montpellier Codex motet 231

Motetus:

Puisque bele dame m'eime,
destourber ne m'i doit nus,
quar iere si loiaus drus,
que je n'iere ja tenus
pour faus amans ne vantanz.
Ja li mesdisant
n'en serontjoiant,
car nul mal ne vois querant,
mes qu'ami me cieime,
je ne demant plus.

(Since a beautiful Wornan loves me, no one should trouble my peace. For I have been such a loyal suitor that I have never been considered a false or prideful lover. Evil tongues will never wag joyfully on my account, for I seek to do no wrong, I ask nothing but that she call me her sweetheart.)

Tenor:

FLOS FILIUS EIUS

Appendix 1-253: Montpellier Codex motet 253 (triplum extract only)

S'Amours eüst point de poer,
je m'en deüsse bien apercevoir,
qui l'ai servie tout mon vivant
de cuer loiaument,

mes je croi, l'aidier
ne poet a nului ne valoir.
Pour moi le puis je bien prouver
et savoir vraiement:
En son service m'a fait lonc tans
doloir et vivre en si grief tourment,
que je ne sai mie, comment nus amant
puist vivre en gregneur, et si l'ai soufert boinement,
car par bien soufrir
cuidai j oïr.
Pour ce ai enduré si longuement,
mes or voi bien, que ne mi vaut noient,
qu'en puis je donc, se d'amer me repent?
Quant Amours de mon service tel guerreclon me rent,
que plus ai amé
et desirré,
plus l'ai comparé chierement.
…

(If Love had any power, I, who have served him all my life with a loyal heart, should surely have noticed, but I believe that he can neither help nor be of use to anyone. I can prove it and know it truly for myself. He made me live and grieve so long in his service, in such severe torment, that I don't know how any lover could live in worse, and I suffered patiently, because I believed that through suffering, I could find joy. That is why I endured so long, but now I see clearly that it has gained me nothing. Can I be blamed, then, if I repent of loving when Love rewards me thus for my services: the more l love and desire, the more l pay dearly for it…)

Tenor:

ECCE IAM

Appendix 1-255: Montpellier Codex motet 255 (triplum extract only)

Triplum:

…
Souvent plour et souspir
et sin e me puis de li
amer repentir.
Las, tant la desir, que bien sai,
k'en la fin pour s'amour
me convendra morir,
s'aucun comfort n'ai de li,
car trop cruelment
m'a fait lonc tans languir.
Hé, dame au cler vis,

secourés moi vo loial ami,
s'il vous vient a plaisir
car du mal, que je sent
et ai senti,
nus fors vous ne m'en puet garir.
Si vous pri merci,
car un seul biau samblant,
se de vous le veoie venir,
m'aroit comforté
et espoir douné
de joie recouvrer,
ou je criem fallir.
Car se pitiés
ou amours n'en veut pour moi ouvrer,
je n'i puis avenir.

(… I often cry and sigh, and yetI cannot repent of loving her. Alas, I desire her so much that I know Well that in the end I will have to die for love of her, if she does not accord me some comfort, for a long time she has made me very cruelly languish. Oh, lady of bright countenance, succor me, your loyal lover, should it be your pleasure, for no one but you can cure me of the pain which I feel and have felt. I beg for mercy: The slightest good grace, if I saw that it came from you, would have comforted me and given me hope of finding joy again there, where I fear failure. For if pity or love does not act on my behalf, I wfll never attain joy.)

Tenor:

PUERORUM CATERVA IUBILANDO VOCE SONORA OFFERAT PRECONIA CHRISTO EIA

Appendix 1-265: Montpellier Codex motet 265

Motetus:

Robin m'aime, robin m'a,
Robin m'a demandee,
Si m'avra.
Robin m'acheta corroie
Et aumonniere de soie,
Pour quoi donc ne l'ameroie?
Aleuriva!
Robin m'aime, robin m'a,
Robin m'a demandee,
Si m'avra.

(Robin loves me, Robin has me, Robin asked for me, so he will have me. Robin bought me a belt and a silk purse. Why then would I not love him? Aleuriva! Robin loves me, Robin has me, Robin asked for me, so he will have me!)

Tenor:

PORTARE

Appendix 1-268: Montpellier Codex motet 268

Triplum:

Salve, virgo virginum,
salve, lumen luminum,
vale, duke lilium,
dulce dans consilium!
Ave, salus hominum,
mater Christi,
peperisti
regem omnium.
Gaude, pura,
spes furura
desperantium!
Tuinhora
mortis ora
Christum Dominum,
ne dampnemur in opprobrium!
Speciosa,
preciosa
dux errantium,
generosa,
gloriosa
vox letantium,
sis in hac valle te laudantium
consolatrix et gaudium
apud patrem et filium,
O clemens,Opia,
O dulcis Maria!

(Hail, virgin of virgins, hail, light of lights, hail, sweet lily, giving sweet counsel! Hail, salvation of mankind, mother of Christ: You gave birth to the King of All. Rejoice, pure one, future hope of those who despair! At the hour of our death, pray to Christ the Lord that we not be damned in disgrace. O beautiful, precious guide of those who wander, noble, glorious voice of those who rejoice, console in this valley those who praise you, and be their joy before the Father and the Son, O merciful, O pious, O sweet Mary!)

Motetus:

Est il done einsi,
que la bele que j'aim si,
qui de mon cuer a le don,

n’avra ja de moi merci?
Aymi, aymi, Dieus, aymi!
Ci a povre guerredon
de ce, que j’ai tant servi
de fin cuer sans trahison.
Ay, mesdisans felon,
de Dieu soies vous houni!
Trop m’aves nuisi!
Merci vous pri, dame de grant renon,
sachies de voir, quar je n’aim se vous non.
Moi, vostre ami, n’ocies sanz raison,
quar se j’ai a vous falli,
perdus sui et pour voir di,
qu’amouretes m’ont trahi.

(Could it be that the fair one whom I love so much, who has possession of my heart, will never have mercy on me? Alas, alas, God, alas! It’s a poor reward I get for having served her so much with a true heart and without betrayal. Oh, evil-tongued villains, may God put you to shame. You have hurt me so much! I beg mercy from you, lady of great renown, know in truth that I love no one but you. You slay me, your lover, without reason, for if I have failed you, I am lost and truthfully say that sweet love has betrayed me.)

Tenor:

APTATUR

Appendix 1-282: Montpellier Codex motet 282

Triplum:

Anima mea liquefacta est,
ut dilectus meus locutus est,
quesivi illum et non inveni,
vocavi et non respondit michi.
Invenerunt me custodies civitatis,
percusserunt et vulneraverunt me,
sustulerunt pallium meum
custodies murorum.

(My soul was melted when my beloved spoke, I sought him and did not find him, I called him and he did not answer me. The guardians of the city found me and the struck me and wounded me, the guardians of the walls took away my cloak.)

Motetus:

Descendi in hortum meum,
ut viderum poma convallium
et inscpicerem, si floruissent vinee

et germinassent mala punica.
Revertere, revertere, Sunamitis!
Revertere, revertere, ut intueamur te.

(I went down to my garden to see the fruits of the valleys and to see whether the vines had flowered and the pomegranates budded. Come back, come back, O Shulamite! Come back, come back, that we may gaze upon you!)

Tenor:

ALMA REDEMPTORIS MATER

Appendix 1-285: Montpellier Codex motet 285

Triplum:

Ave regina celorum,
ave domina angelorum:
Salve radix, salve porta,
ex qua mundo lux est orta:
Ave virgo gloriosa,
Super omnes speciosa:
Vale, valde decora,
et pro nobis semper Christum exora.

(Hail, Queen of the heavens, hail, mistress of the angels, hail, O root, hail, O gate, from which the light has risen for the world, hail, glorious Virgin, beautiful beyond all others. Farewell, truly lovely, and plead with Christ always on our behalf.)

Motetus:

Alma Redemptoris mater,
que per vias celi
porta manes, et stella maris,
succurre cadenti,
surgere qui curat populo:
Tu que genuisti,
natura mirante,
tuum sanctum genitorem:
Virgo prius ac posterius,
Gabrielis ab ore
sumens illud ave,
peccatorum miserere.

(Kindly mother of the Redeemer, who through the paths of heaven remain the gate and the star of the sea, come to aid the falling people who wish to rise, you who gave birth, when nature was confounded, to your holy Father, virgin before and after, who received the greeting from the mouth of Gabriel, have mercy on sinners.)

Tenor:

ALMA

Appendix 1-287: Montpellier Codex motet 287

Triplum:

Ave, virgo virginum,
Maria, ses hominum,
gratia replete,
plena mediamine!
Dominus dulcedine
tecum regnat, leta,
benedicta moribus,
tu in mulieribus
optima creata.
Benedictus filius,
frustus qui manet tuus,
quo regna, beata:
Ventris tui folio
sis,Odulcis, proprio
nostra advocata!

(Hail, Virgin if virgins, Mary, hope of mankind, full of grace, full of healing! The Lord in sweetness reigns with you, who are happy, blessed in character, the best woman of all created. Blessed is your Son, who remains the fruit of your womb, reign with him,O blessed one. Be our patron, O sweet one, before the Son of your own womb!)

Tenor:

ALMA REDEMPTORIS MATER

Appendix 1-300: Montpellier Codex motet 300

Triplum:

Salve, virgo virginum,
salve, sancta parens,
salve, lumen luminum,
salve, labe carens!
Nostrorum sis criminum
nebulus exarens!
Amen.

(Hail, virgin of virgins, hail holy mother, hail, light of lights, hail, innocent of corruption!

Dispel the clouds of our evil deeds! Amen.)

Motetus:

Salve, sancta parens,
salve lumen luminum,
salve, labe carens!
Nostrorum sis criminum
nebulus exarens!
Amen.

(Hail holy mother, hail, light of lights, hail, innocent of corruption! Dispel the clouds of our evil deeds! Amen.)

Tenor:

OMNES

Appendix 1-302: Montpellier Codex motet 302

Motetus:

Las, pour qui l'eslonge tant
cele, ou sunt tuit mi desir?
Certes, bien fui non sachenz,
c'onques jor de mon vivent
en dame si dous sanblant ne vi,
don't elle a mon cuer ravi,
a Amors en reng merci.
Merci, Amors, vous require,
que me volliés otroier
son dous sanblant aprocher.
Autrement por li morrai,
quar de nului comfort n'ai
fors d'un joli souvenir,
a cui m'estuet obeïr
Si me fait
desir ser et main
chanter de cuer vrai:
"Hé Dieus, quant verrai
cele que j'aim?"

(Alas, why is she so far away, the source of all my desires? Certainly I was senseless, for never in my life did I see a lady with an appearance as agreeable as that of the one who has ravished my hearth with her fair looks. I render thanks to Love for it. Have mercy, Love. I ask that you deign allow me to draw near to her fair self, else will I die on account of her, for I have no comfort other than a happy memory, to which I must obey. It makes me want to sing with a true heart: "O God, when will I see the one whom I love?")

Tenor:

Qui prandoit a son cuer, etc.

(Who would take unto his heart, etc.)

Appendix 1-304: Montpellier Codex motet 304

Triplum:

Alma virgo virginum,
salus hominum,
que sola digna es portare
Christum, regem omnium,
hi es vera lux cecorum,
miseratrix miserorum,
verus sol iusticie,
mater misericordie.
Te elegit
et preelegit
angelorum dominus
et electam te assumpsit
in choris celestibus.
O virgo laudabilis,
invituperabilis
virgo plena gratia,
sis nobis propicia,
ut per te frui mereamur
sempiterna gloria!

(Kindly virgin of virgins, salvation of mankind, who alone are worthy to bear Christ the King of All, you are the true light of the blind, you have pity on the wretched, you are the true sun of justice, the mother of compassion. The Lord of the angels selected and preselected you and, once selected, he assumed you into the heavenly choirs. O praiseworthy Virgin, blameless, Virgin full of grace, be kind to us, that through you we may deserve to enjoy eternal glory!)

Motetus:

Benedicta es, Maria,
virgo, mater Domini,
que assumpta es in celis,
Admirant te angeli:
“Que est ista, que ascendit?
Omne lumen hec transcendit
sole splendidior,
hec est pulcra et decora,
que clarescit ut aurora

omni luce clarior."
Hec est virgo, quam dilexit
Dominus, quando respexit
virginem humillimam.
O virgo beatissima,
due nos per precamina
ad eternam gloriam!

(Blessed are you, O Mary, Virgin, mother of the Lord, who are assumed into heaven. The angels are amazed at you: "Who is this woman who has ascended? She surpasses every light, is brighter than the sun, she is beautiful and lovely, she dazzles like the dawn, more dazzling than any light." This is the virgin whom the Lord loved when He saw that she was the most humble virgin. O most blessed Virgin, lead us by your prayers to eternal glory!)

Appendix 1-309: Montpellier Codex motet 309

Triplum:

Par une matinee, el moys joli d'avril,
jouer alai,
en un vergier flori
dame plaisant trouvai
et chantant la saluai:
"Hé, dame de valour
et de biauté,
plaine d'ounour
et de grant bonté,
pour vous ai lone tans esté
en grant esmay,
si sai bien, que je morrai,
se merchi n'ai,
car li dous penser que j'ai
me fait chanter.
Bien me doi seur toute riens d'amour loer,
qui si me tient gay,
fatent merci,
s'il vous plaist, je l'avrai."
Ele respont comme dame senee:
"Sire, vostre amour forment m'agree."

(One morning, in the joyous month of April, I went out to play, in a flowering orchard I found a pleasing lady and, singing, greeted her: "Oh, lady of worth and beauty, full of honor and of great goodness, on your account have I long been greatly dismayed. I know that I will die, if you do not have mercy, for the sweet thoughts which I have make me sing. I must praise above every other thing love that makes me so gay. I await mercy, and if it is pleasing to you, I will have it." She replied like a proper lady: "Sir, your love is very pleasing to me.")

Motetus:

O clemencie
fons et venie,
stillicidium
vite bravium,
desperantium
spes, gaudium
penitentium,
O tu, que crederis
salus gentium,
esto miseris
adiutorium
deprecando filium
tuum, regem omnium,
ut det nobis peccatorum refrigerium!

(O font of mercy and pardon, dew from heaven, prize of life, hope of the despairing, joy of the penitent, O you who are believed to be the salvation of the peoples, be the aid of the wretched by pleading with your Son the King of All to give to us a reprieve from our sins.)

Tenor:

D'un joli dart
id'Amours suis navree
par son regart,
puisqu'il li plait, forment m'agree.
Defors Compiegne l'autrier
sous, per moi desdure, alai.
En un tres jolit vergier
une tousete trovai
chantant et melodiant,
et d'un si saverous talant
dist, ke moult bien l'ai escoutee.
D'un joli dart
d'Amours suis navree
par son regart,
puisqu'il li plait, forment m'agree.

(Love has wounded me with the joyous arrow other glance, because it pleases her, it is very agreeable to me. The other day I went out alone from Compiegne to amuse myself. In a very pretty orchard I found a girl singing and accompanying herself: and she spoke with such wondrous grace, that I listened to her willingly indeed. Love has wounded me with the joyous arrow of her glance, because it pleases her, it is very agreeable to me.)

Appendix 1-315: Montpellier Codex motet 315

Triplum:

Porta preminentie
carens contagio,
partu miro prebens mirum
uber gaudio,
Gabrielis nuncio
credis angelico.
Porta penitentie,
pregnans continuo
tuo de gremio
Jhesum Christum portas.

(Gate of pre-eminence without corruption, offering a breast to Joy through miraculous birth. You believe the messenger, Gabriel the angel. Gate of penance, pregnant immediately, in your womb you carry Jesus.) (RLD)

Motetus:

Porta penitentie,
per quam sol iustitcie
refulgent a cardine
celi, fugans tenebras
terre lucenti sydere:
Porta preminencie,
nos veils conducere
celis per sanctuaries portas.

(Gate of penance, through whom the Sun of Justice shines from the hinge of heaven, putting flight to the shadows of the earth with the light of a star, gate of pre-eminence, may you wish to lead us through the sanctuary gates.) (RLD)

Tenor:

PORTAS

Appendix 1-316: Montpellier Codex motet 316

Triplum:

Se je sui liés et chantans,
c'est de raison,
car bele et bone et sachans
m'en done ochoison

par uns ieus vairs et rians,
houneur prometans,
et le noble guerredon
des fins amans.
Et si croi com voir disans,
qu'en sifeicle n'en religion
n'est petis ne grans,
pour qu'il soit bien connoissans,
que pour si bele fachon
ne levast le chaperon
et qu'il ne vausist tous tans
estre de tout a li obeïssans.
Et quant dame de tel non,
si tres noble et si poissans,
si sade et si deduisans
et si avenans,
a moi, qui de discrecion
et de sens et de renon
sui ou nombre des enfans,
a doné si noble don,
que ses regars atraians
me promet le grant foison
de grans deduis, dont je sui.
Bien i doi estre enclinans
et faire chanson,
car biauté a plus cent tans,
que ne dit cief bien seans.

(If I am happy and full of song, it's with good reason, for the beautiful, good, and knowledgeable lady gives me cause with her bright, laughing eyes, which promise gratification and the noble reward of true lovers. And I hold to be truth that in neither secular nor religious life is there anyone, humble or great (as long as he be knowledgeable), who wouldn't lift his cape for such a beautiful face and vow to be ever obedient to her. And when a lady of such renown, so noble and so powerful, so charming and so gracious and so agreeable has given to me (who, in discretion, good sense, and renown must be numbered among children) a gift so noble (for her alluring glances promise me the burgeoning of the great pleasure which I desire), I must indeed be serviceable and compose a song, for she is a hundred times more beautiful than a good mind can describe.)

Motetus:

Jolietement,
de cuer bonement,
au doucet de cors gent
m'est avis, que rendue
me sui comme loial drue,
si que mise outreement,
sans estre esperdue,

me sui en amour sagement,
car par mon ami n'ier ja deceüe.
Ains m'amera de tout entierement.

(Gaily, with a willing heart, it seems to me I surrendered myself like a loyal lover to the sweetness of a fair young man so that I placed myself completely, without fear, within the bonds of reasonable love, for I will never be deceived by my beloved. Rather, will he love me alone and entirely.)

Tenor:

OMNES

Appendix 1-322: Montpellier Codex motet 322

Triplum:

Marie assumptio
afficiat gaudio
filios ecclesie,
que honore regio
ac mundi dominio
decoratur hodie
ac glorie
pari gradu filiio
consortio
celestis milicie.
Res Miranda specie,
cunctorum suffragio,
omni laudetur die!

(May the Assumption of Mary put joy in the hearts of the children of the Church, she is adorned today with royal honour and worldly dominion, and with a level of glory equal to the Son's in the fellowship of the heavenly hosts. A thing of marvellous beauty, let it be praised every day, with everyone's assistance.)

Motetus:

Huius chori siscipe cantica,
Salvatori[s] mater glorifica!
Tu, medica suavis peccatori
atque fori celestis sindica,
nos amori regnatis applica
et abdica de inferiori,
ut requie fruamur celica!

(Accept the songs of this chorus, O glorious mother of the Saviour! You, sweet physician of the sinner and his advocate in the heavenly court, recommend us to the Ruler's love and disown us from the devil, that we may enjoy heavenly peace.)

Tenor:

TENOR

Appendix 1-326: Montpellier Codex motet 326

Triplum:

Benedicta Marie virginis
sancta virginitatis
qua processit nostre propaginis
mira feconditas,
et florida cordis humilitas,
quam provida
respexit deitas,
per quam Ade morbida
sanatur posteritas,
mater Dei,
virginum puritas
et fidei
nostre sublimitas,
sacre spei
vallata firmitas!

(Blessed be the holy virginity of Mary the Virgin, from which proceded the miraculous fertility of our race, and blessed be the flowering humility of her heart, which foreknowing divinity observed, through whom the sick descendants of Adam are healed. The mother of God, the purity of virgins and the exaltation of our faith, the walled strength of our sacred hope.)

Motetus:

Beate virginis
fecondat viscera,
vis sancti flaminis,
non carnis opera,
carens originis
labe, puerperal
Dei et hominis
dat nova federa.
Ardere cernitur
ardenti radio,
rubet nec uritur
ignis incendio.

Sic nec corrumpitur
concepto filio
virgo nec leditur
in puerperio,
miratur ratio
Deum in homine
suscepto filio
de matre virgine
Non fiat question
de tanto nominee.
Fit fides racio
virtus pro semine.

(The power of the breath of the Spirit, not the workings of the flesh, quickened the womb of the blessed Virgin, lacking the corruption of origin, in childbirth she gave new bonds between God and man. She is seen to blaze in a blazing ray, she glows but is not burned in the burning of the fire. Thus she is not corrupted when the Son is conceived, nor is the Virgin pained in her childbirth, reason is astounded at God-in-man, when the Son is taken from a virgin mother. Let there be no question in so great-a matter. Faith becomes reason, virtue replaces seed.)

Tenor:

BENEDICTA

Appendix 1-330: Montpellier Codex motet 330

Triplum:

Virginale
decus et presidium
cleri, speciale
castitatis privilegium, virgo Maria,
genetrix pia,
venie via,
tutum reorum refugium,
felix est facta medium,
dum peperisti filium
non per virile contagium,
pueliare semper servans gremium.
Gaudeat felix ecclesia
de virgine tam eximia, que mater est Regis mirifica,
sibi laudum dans varia preconia.
Comes salutis,
vas virtutis,
ancora naufragili,
florens hortus
pacis portus

es, spes auxilii,
virgo Maria,
veteris culpe peccatorum,
purgatrix optiuma
miserorum
advocatrix dulcissima
cum sis omni plena gracia,
ergo tue
copiose munere
nos plenitudinis sacia!

(Virginal glory and protection of the clergy, special gift of chastity, Virgin Mary, pious mother, path of pardon, safe haven of the condemned, you were happily made a medium when you bore a Son without contamination of man, preserving forever a maiden's womb. Let the happy Church rejoice in so extraordinary a virgin, who is the miraculous mother of the King, and give her varied hymns of praise. Companion of salvation, vessel of virtue, anchor of the shipwrecked, flowering garden, you are the port of peace, the hope of aid, O Virgin Mary, outstanding purifier of the ancient fault of sinners, most awesome patron of the wretched, since you are full of grace, fill us therefore with the grace of your abundant fullness!)

Tenor:

ALMA REDEMPTORIS MATER

Appendix 1-342: Montpellier Codex motet 342

Triplum:

Qui d'amours n'a riens gousté
mout est dolorous chaitis,
son tans comme beste a usé,
sans solas et sans delis.
Amours est, ce m'est avis,
un desirers de grant noblece,
qui honoure ses sousgis
et garist tout cues que blece.
Pour ce le doi je bien servir
de cors et de cuer entire sans repentir
tout mon vivant dusqu'a morir.

(He who has tasted nothing of love is a sorrowful wretch. He has wasted his time like an animal, without comfort and without pleasure. Love is, in my opinion, a longing for great nobility. He honours his servants and cures those whom he wounds. And thus I must serve him well, body and soul, entirely without regret, all of my life long, until the day of my death.)

Motetus:

Tant me plaist Amour servir,
que de riens ne m'esbahis,
de quant qu'il m'en couvient souffrir,
car li dous maus m'a si espris,
que de joie sui remplis
toutdis, quant me souvient de la doucete,
qui tan test bele et simple pucelete,
a qui serai tos jours amis.

(It pleases me so much to serve Love that nothing dismays me, no matter how much I have to suffer, for the sweet pain has inflamed me so that I am ever full of joy when I remember the sweet, young thing, the maiden of such beauty and openness whose sweetheart I will always be.)

Tenor:

VIRGA JESSE FLORUIT VIRGO DEUM

Appendix 1-a: Hui matin a l'ajornee, Gautier de Coinci[3]

Hui matin a l'ajornee,
Toute m'ambleure,
Chevauchai par un pree
Par bone aventure.
Une florete ai trovee,
Gente de faiture,
En la flor, qui tant m'agree
Tournai lues ma cure.
Adonc fis vers jusqu'a six
De flor de paradis.
Chascun lou qui l'aim et lout.
O, o, o, o, o, n'i a tel dorenlot.
Por tout a un mot,
O, o, o, o, sache qui m'ot
Mar vi, mar ot
Qui let Marie por Marot.

(This morning at day break, going along, by good fortune, I was riding by a meadow. I found a little flower, beautifully formed, to this flower, which was so pleasing to me, I turned my cares. I made six verses about the flower of Paradise. Everyone should love and praise her. O, o, o, o, o, there is no such song. To put it all in a word, O, o, o, o, let him who hears me know it is better to be blind and deaf than to be he who leaves Mary for Marot.) (RLD)

[3] French lyric in M. Everist, *French Motets in the Thirteenth-Century: Music, Poetry and Genre* (Cambridge: Cambridge University Press, 1994), pp.141–2. Everist cites a secular pastourelle version of this song extant as the motetus part of the motet *Hyer matin a l'enjournee/*BENEDICAMUS DOMINO.

APPENDIX 2: MUSICAL EXAMPLES

The musical examples of Montpellier Codex motet in this thesis are given in modern notation, and are edited by myself from a combination of Tischler's edition of the Codex and from the CD-ROM edition of the Codex itself.[1] My musical examples are not intended to be performance editions nor a study in musica ficta. Therefore I do not adhere to all of Tischler's editorial accidental flats and sharps, but prefer to reproduce the manuscript source as closely as possible unless an accidental is unarguably intended by the composer (for example, if the score gives a tritone or semitone b natural and b flat sounding together). Likewise, Old French and Latin spellings are rendered as the original.

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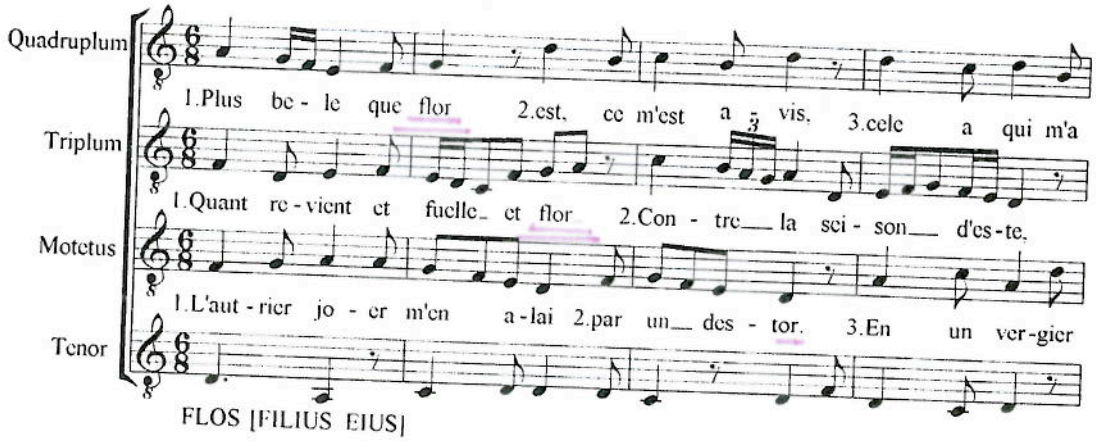
[1] *Montpellier Codex*, Bibliothèque Interuniversitaire, section Médicine, H 196 [Mo]
Le chansonnier de Montpellier CD-ROM: *conception générale Hélène Lorblanchet, Mirielle Vial, Poisson soluble,* La bibliothèque médiévale: Série *Bibliothèque médiévale* (Montpellier: Bibliothèque interuniversitaire de Montpellier, 2006). http://manuscrits.biu-montpellier.fr/ [online colour scans of Montpellier Codex, Bibliothèque Interuniversitaire, section Médicine, H 196 [Mo] from *La Bibliothèque Interuniversitaire Médicine de Montpellier*]; and H. TISCHLER, ed., *The Montpellier Codex*, 4 vols, vol. 4 ed. and trans. by S. STAKEL and J.C. RELIHAN, Recent Researches in the Music of the Middle Ages and Early Renaissance, 2-8 (Madison, Wisconsin: A.R. Editions, 1978-85).

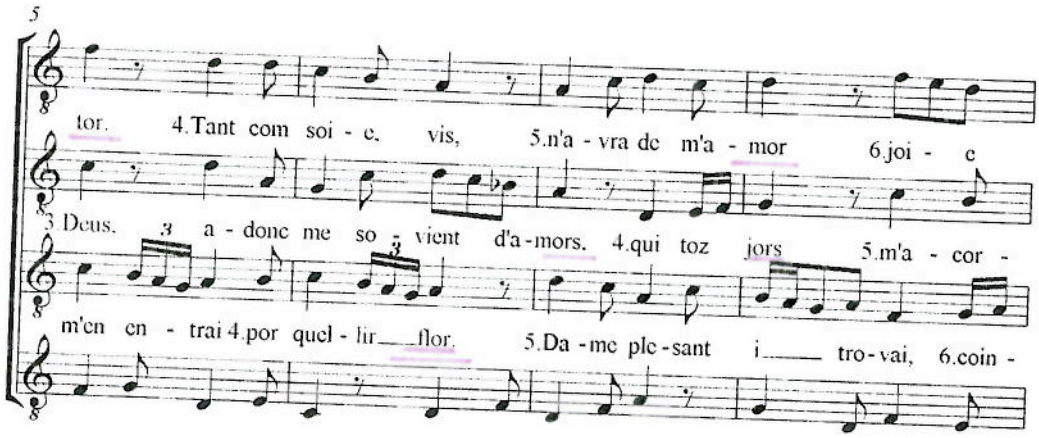
List of musical examples contained in Appendix 2:

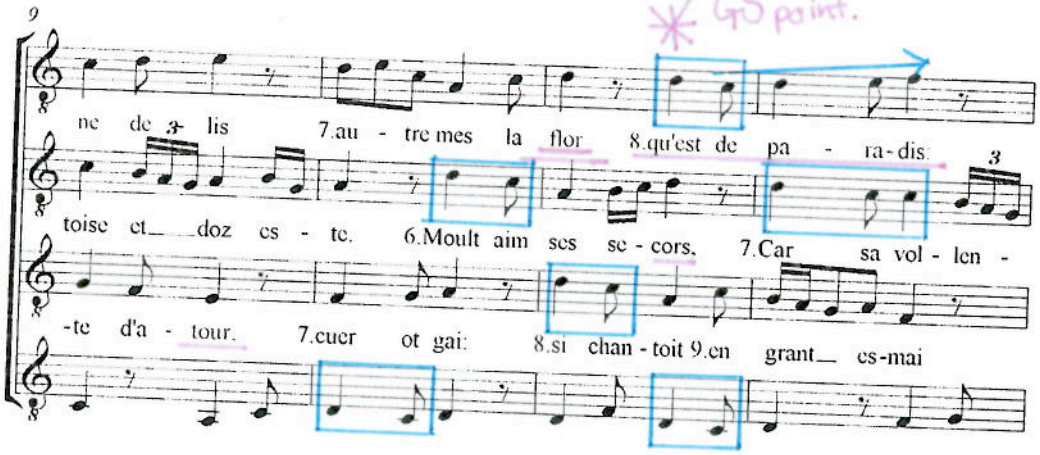
Mo 316
Mo 322
Mo 322 tenor line
Mo 326
Mo 342
Styrps Jesse chant
Tenor line drawn from Benedicamus domino I, Magnus liber organi no. 39

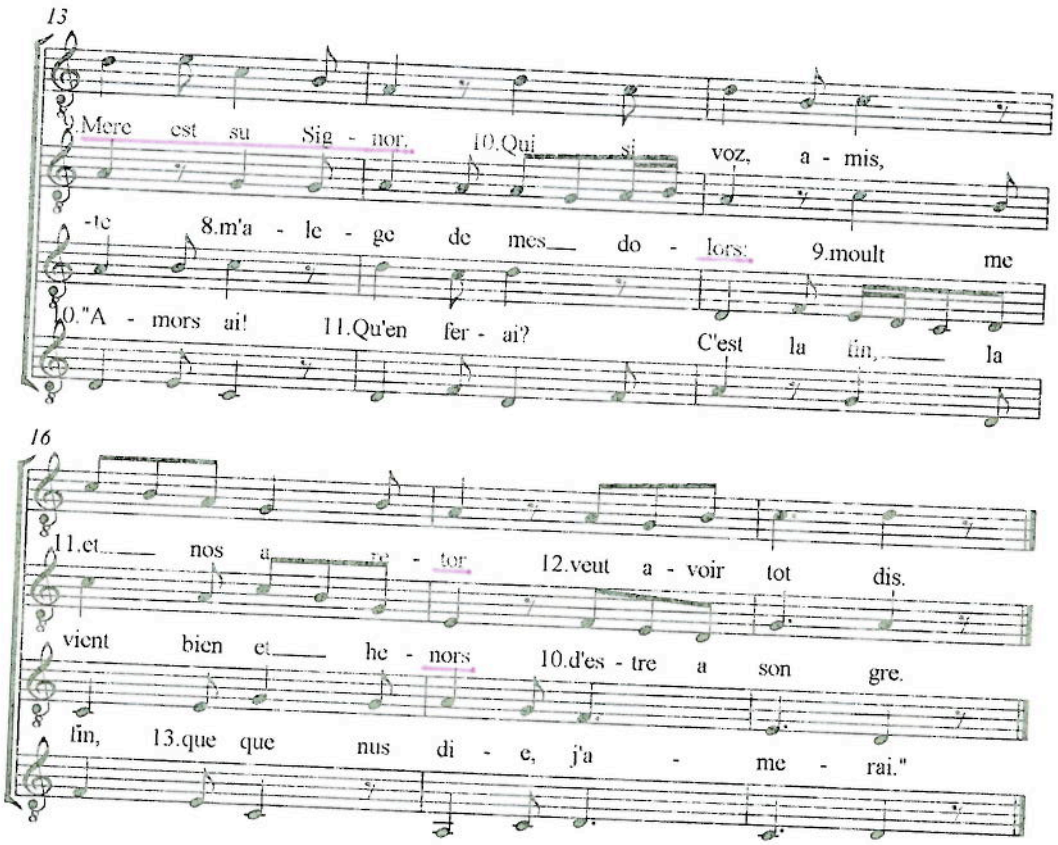
Appendix 2-21

Montpellier Codex Motet 21



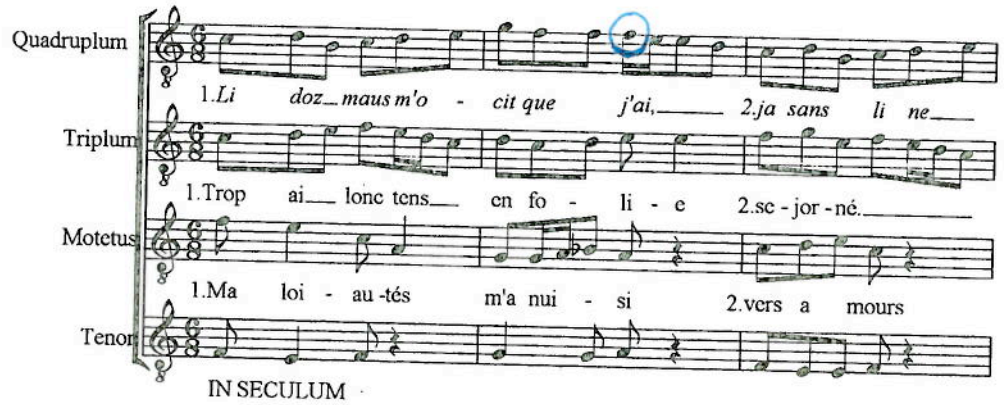


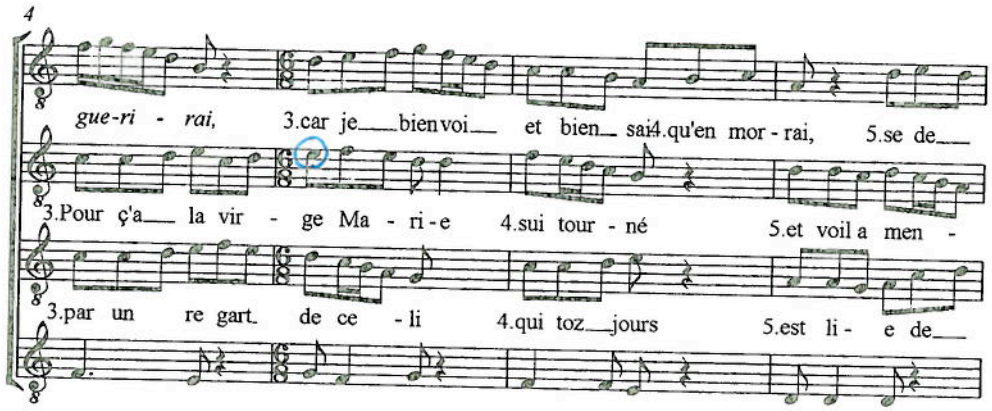


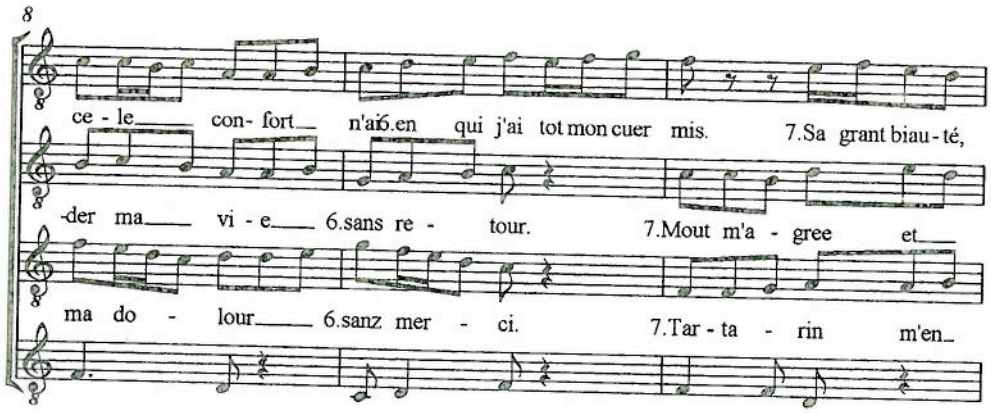

13
7.Mere est su Sig - nor. 10.Qui si voz, a - mis,
-te 8.m'a - le - ge de mes do - lors: 9.moult me
0."A - mors ai! 11.Qu'en fer - ai? C'est la fin, la
16
11.et nos a - tor 12.veut a - voir tot dis.
vient bien et he - nors 10.d'es - tre a son gre.
fin, 13.que que nus di - e, j'a - me - rai."

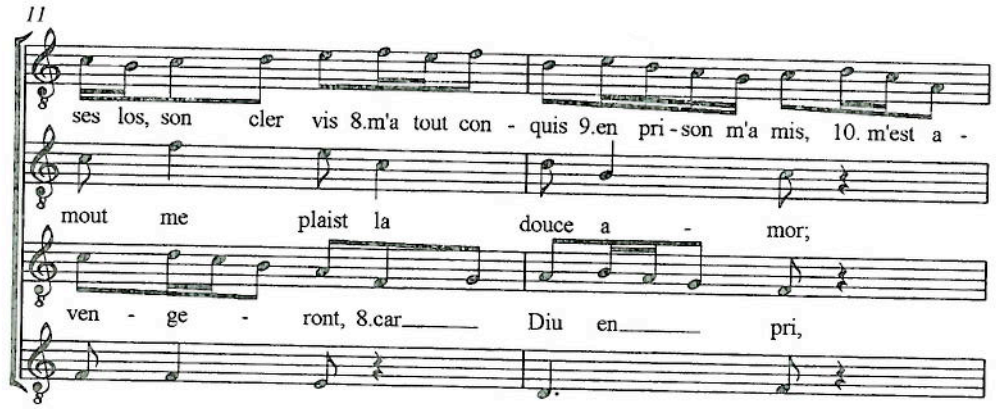
Appendix 2-28

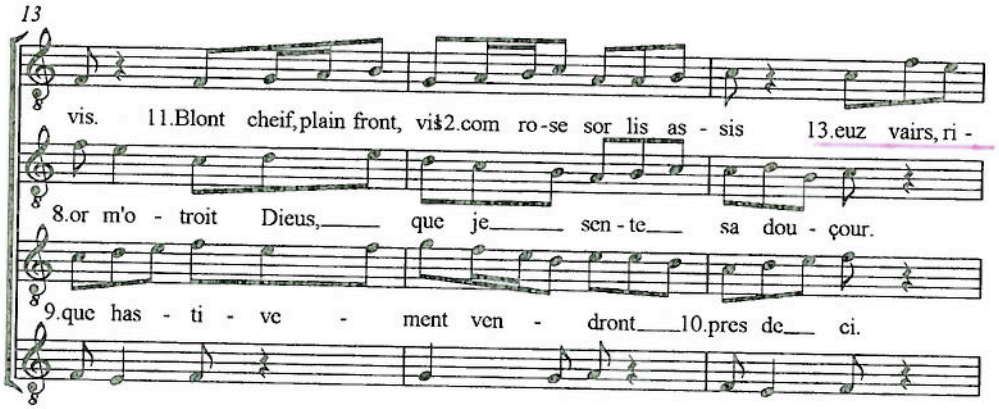
Montpellier Codex Motet 28

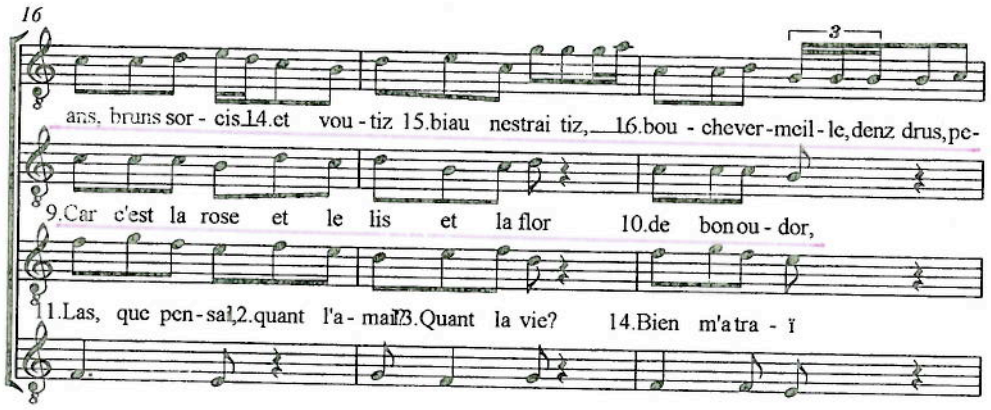


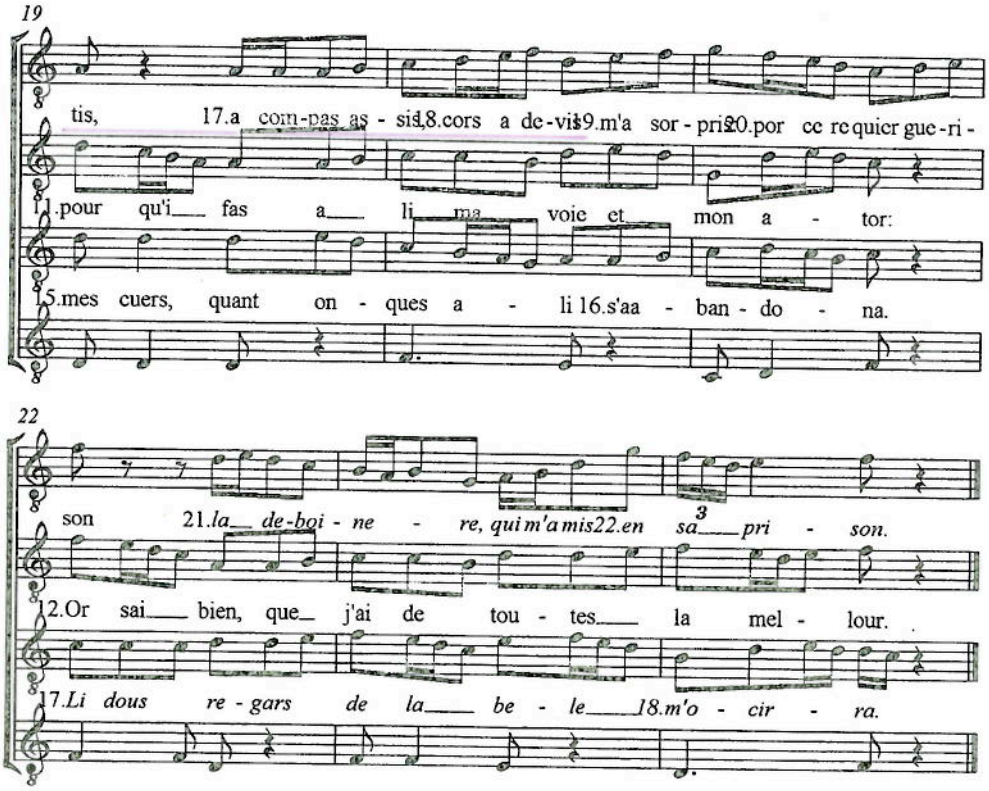





11
ses los, son cler vis 8.m'a tout con - quis 9.en pri - son m'a mis, 10. m'est a -
mout me plaist la douce a - mor;
ven - ge - ront, 8.car Diu en pri,

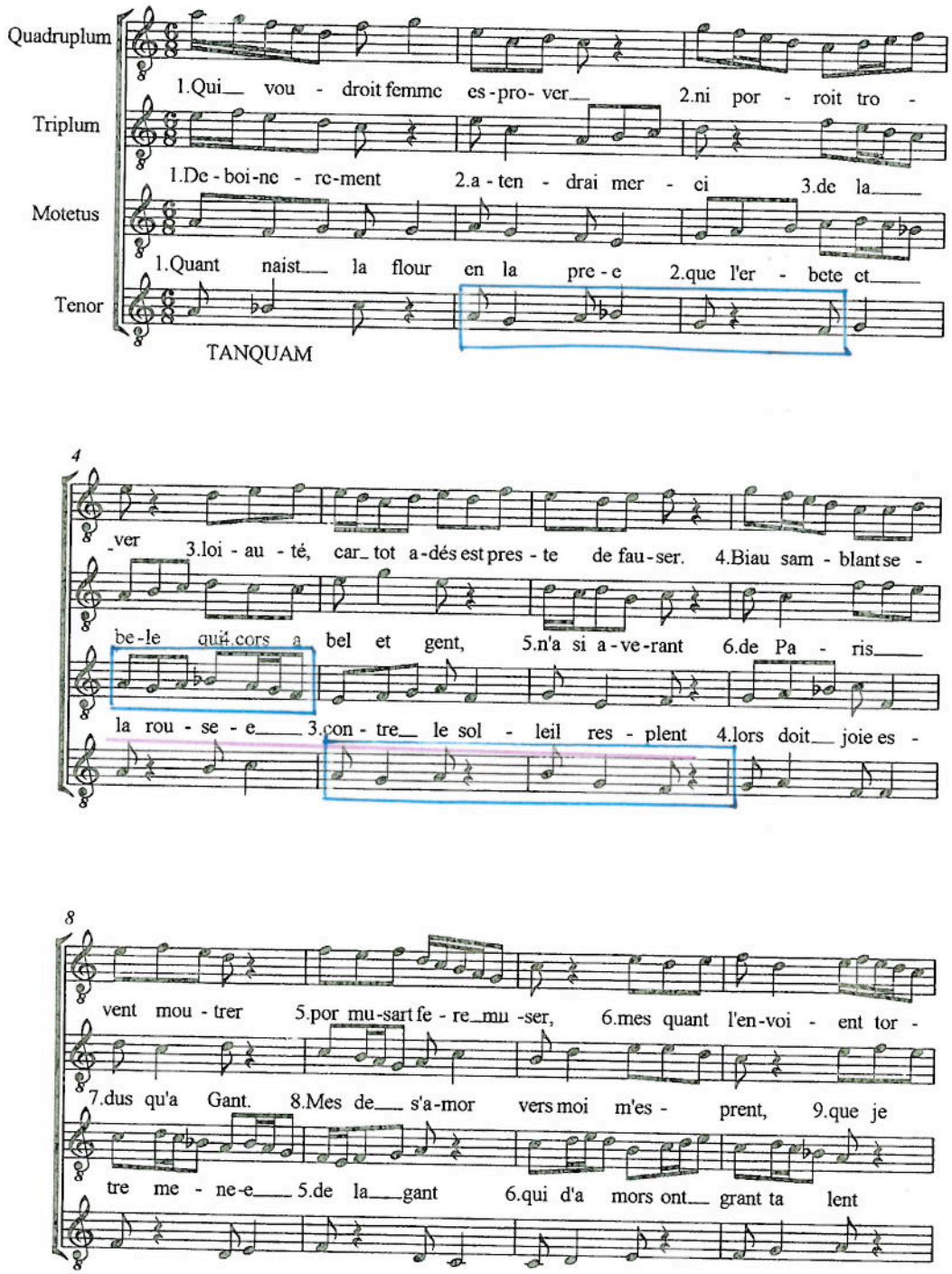

13
vis. 11.Blont cheif, plain front, vi 12.com ro - se sor lis as - sis 13.euz vairs, ri -
8.or m'o - troit Dieus, que je sen - te sa dou - çour.
9.que has - ti - ve - ment ven - dront 10.pres de ci.

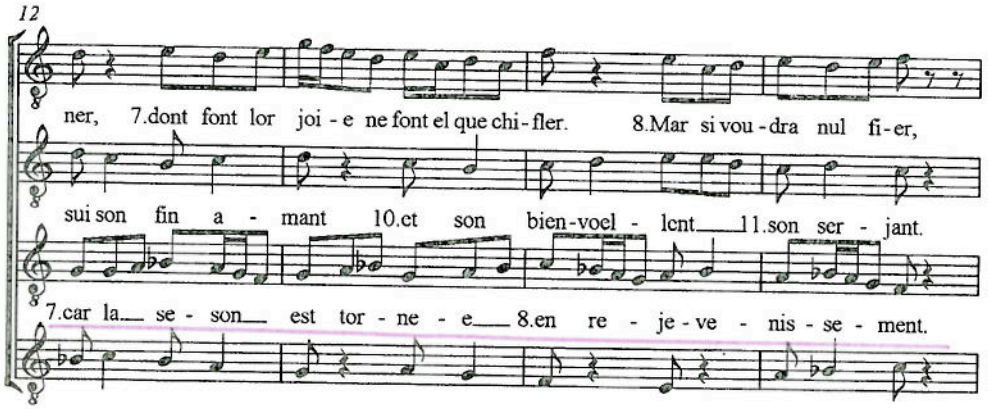

16
3
ans, bruns sor - cis 14.et vou - tiz 15.biau nestrai tiz, 16.bou - chever - meil - le, denz drus, pe -
9.Car c'est la rose et le lis et la flor 10.de bon ou - dor,
11.Las, que pen - sai 12.quant l'a - mai 13.Quant la vie? 14.Bien m'a tra - ï

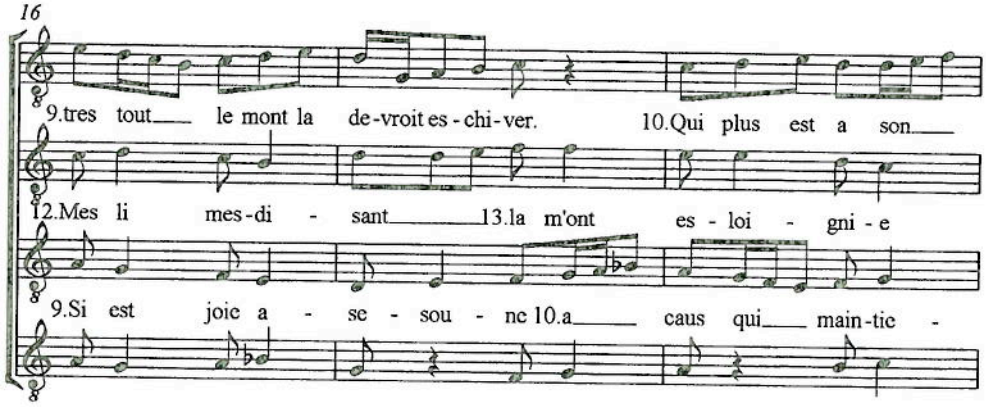

19
tis, 17.a com-pas as - sis 18.cors a de-vis 19.m'a sor - pris 20.por ce requier gue-ri -
11.pour qu'i fas a li ma voie et mon a - tor:
15.mes cuers, quant on - ques a - li 16.s'aa - ban - do - na.
22
son 21.la de-boi - ne - re, qui m'a mis 22.en sa pri - son.
12.Or sai bien, que j'ai de tou - tes la mel - lour.
17.Li dous re - gars de la be - le 18.m'o - cir - ra.

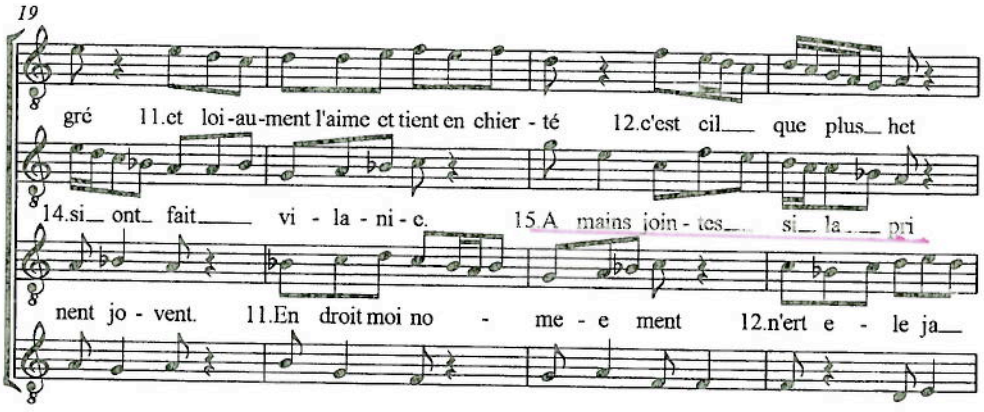
Appendix 2-31

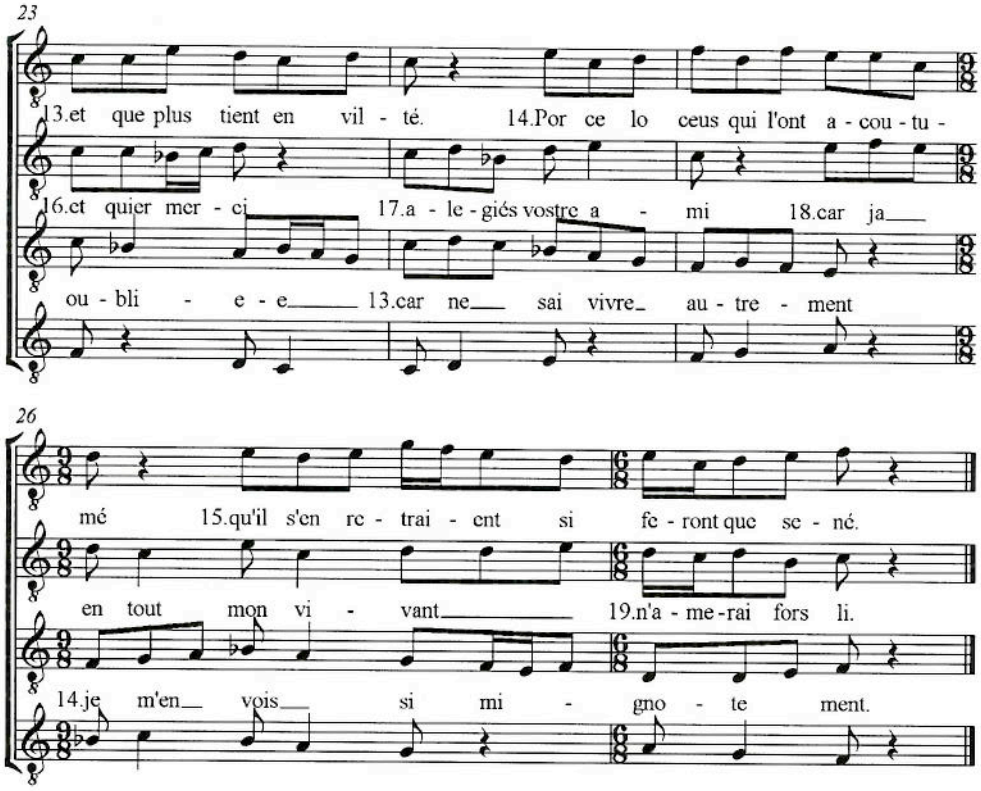
Montpellier Codex Motet 31




12
ner, 7.dont font lor joi - e ne font el que chi - fler. 8.Mar si vou - dra nul fi - er,
sui son fin a - mant 10.et son bien - voel - lent 11.son ser - jant.
7.car la se - son est tor - ne - e 8.en re - je - ve - nis - se - ment.

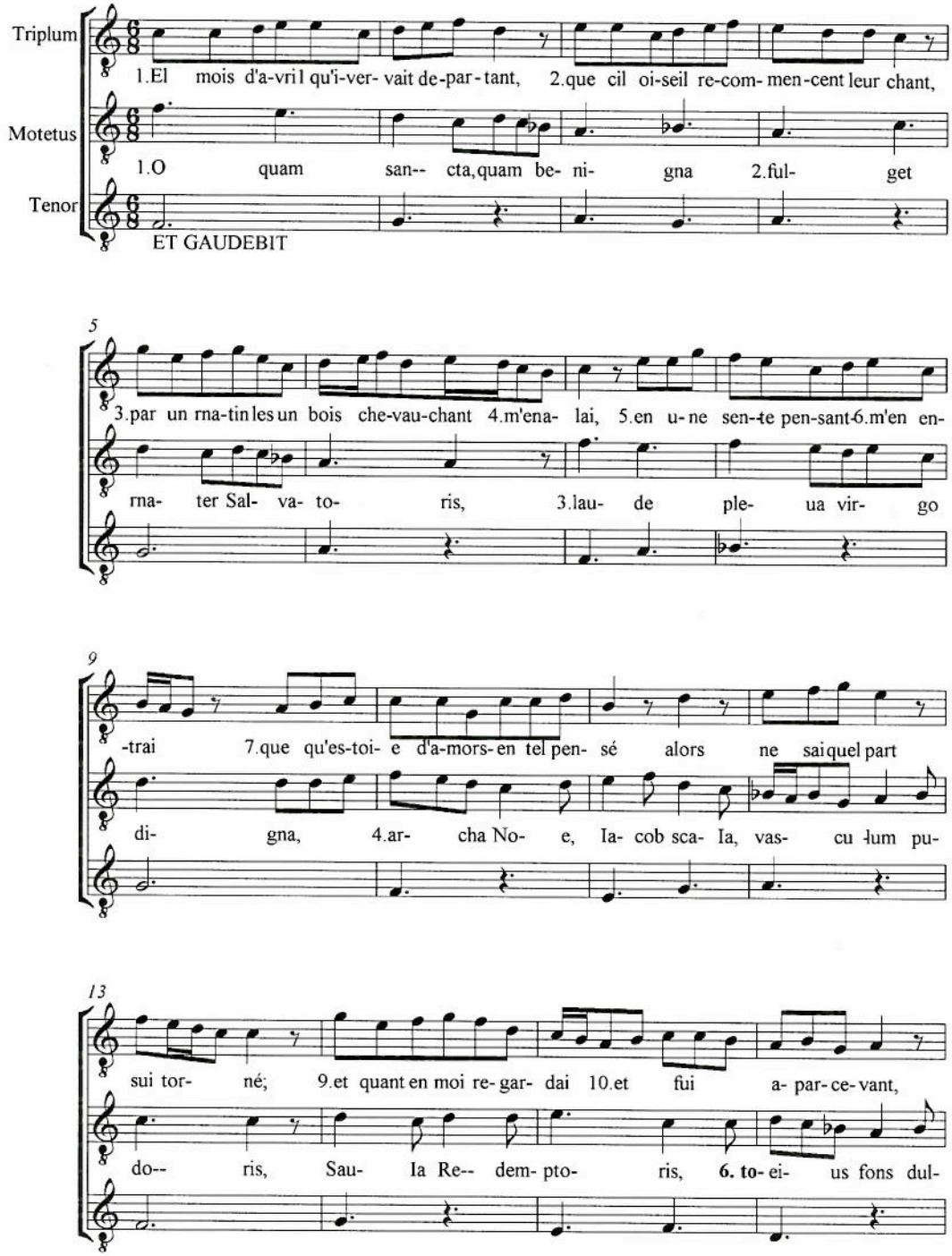

16
9.tres tout le mont la de - vroit es - chi - ver. 10.Qui plus est a son
12.Mes li mes - di - sant 13.la m'ont es - loi - gni - e
9.Si est joie a - se - sou - ne 10.a caus qui main - tie -

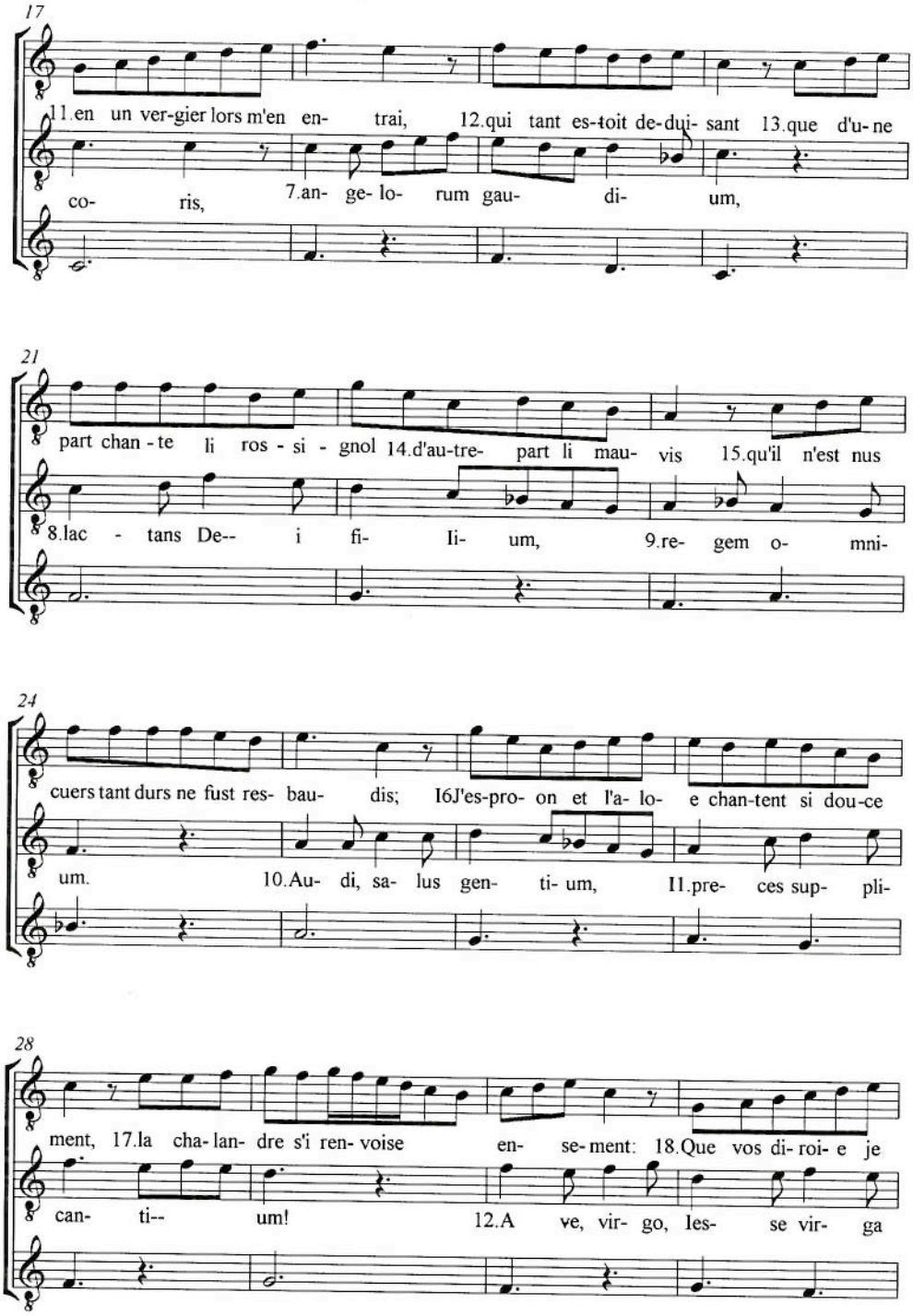

19
gré 11.et loi - au - ment l'aime et tient en chier - té 12.c'est cil que plus het
14.si ont fait vi - la - ni - e. 15.A mains join - tes si la pri
nent jo - vent. 11.En droit moi no - me - e ment 12.n'ert e - le ja

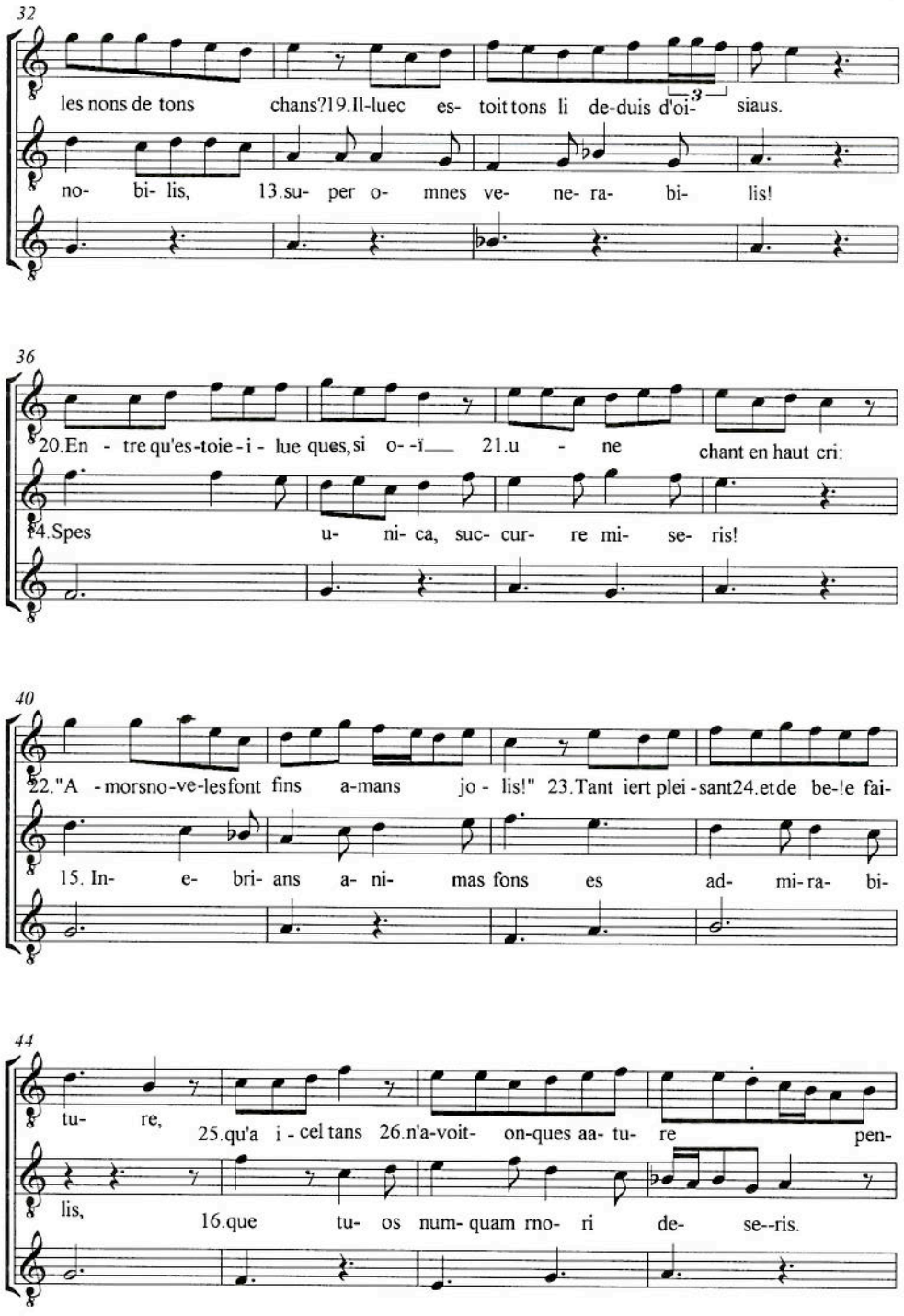

23
13.et que plus tient en vil - té. 14.Por ce lo ceus qui l'ont a - cou - tu -
16.et quier mer - ci 17.a - le - giés vostre a - mi 18.car ja
ou - bli - e - e 13.car ne sai vivre au - tre - ment
26
mé 15.qu'il s'en re - trai - ent si fe - ront que se - né.
en tout mon vi - vant 19.n'a - me - rai fors li.
14.je m'en vois si mi - gno - te ment.

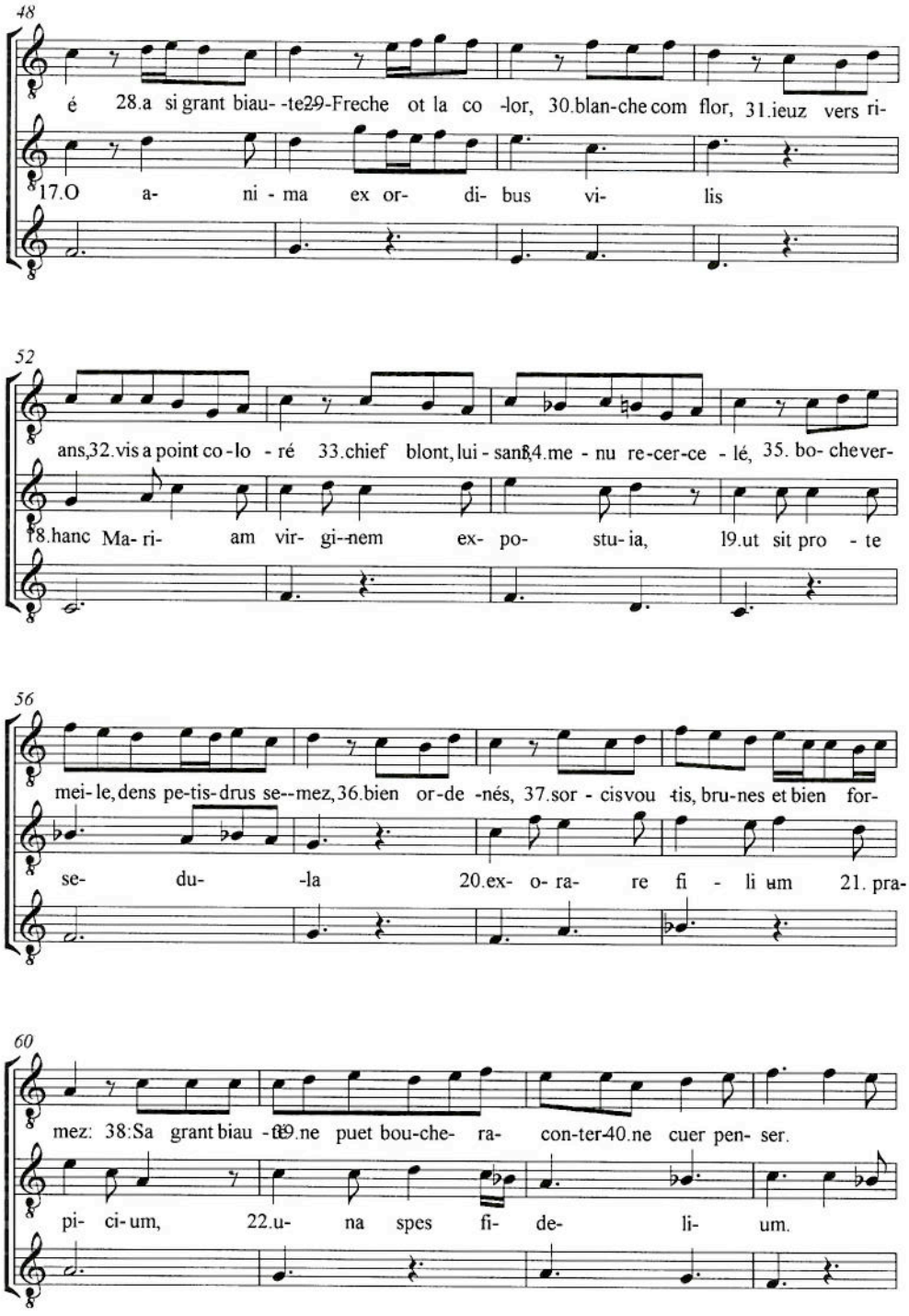
Appendix 2-36

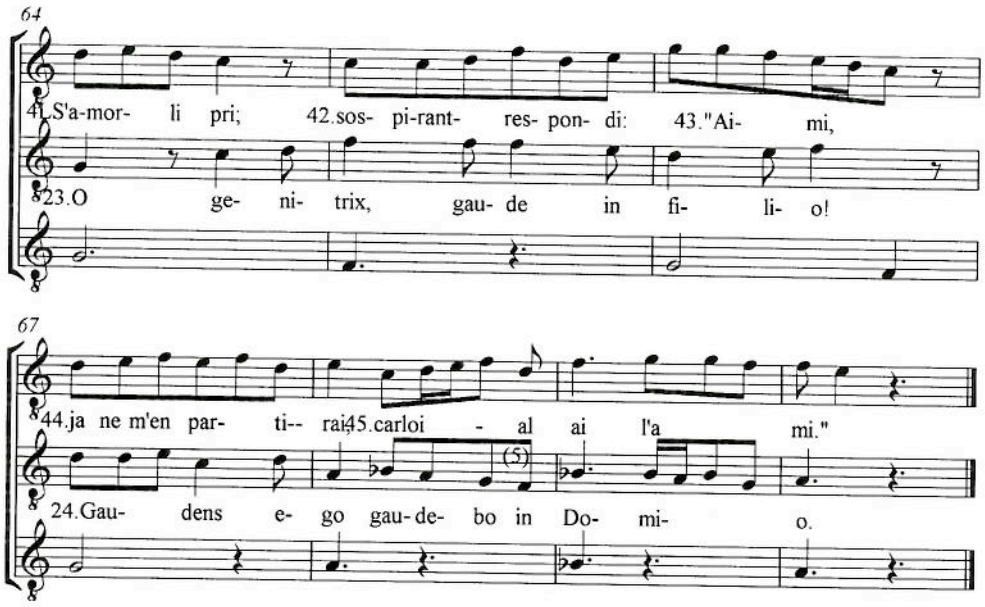
Montpellier Codex Motet 36




17
11.en un ver-gier lors m'en en- trai, 12.qui tant es-toit de-dui- sant 13.que d'u- ne
co- ris, 7.an- ge- lo- rum gau- di- um,
21
part chan - te li ros - si - gnol 14.d'au-tre- part li mau- vis 15.qu'il n'est nus
8.lac - tans De-- i fi- Ii- um, 9.re- gem o- mni-
24
cuers tant durs ne fust res- bau- dis; I6J'es-pro- on et l'a- lo- e chan-tent si dou-ce
um. 10.Au- di, sa- lus gen- ti- um, 11.pre- ces sup- pli-
28
ment, 17.la cha- lan- dre s'i ren- voise en- se- ment: 18.Que vos di- roi- e je
can- ti-- um! 12.A ve, vir- go, les- se vir- ga

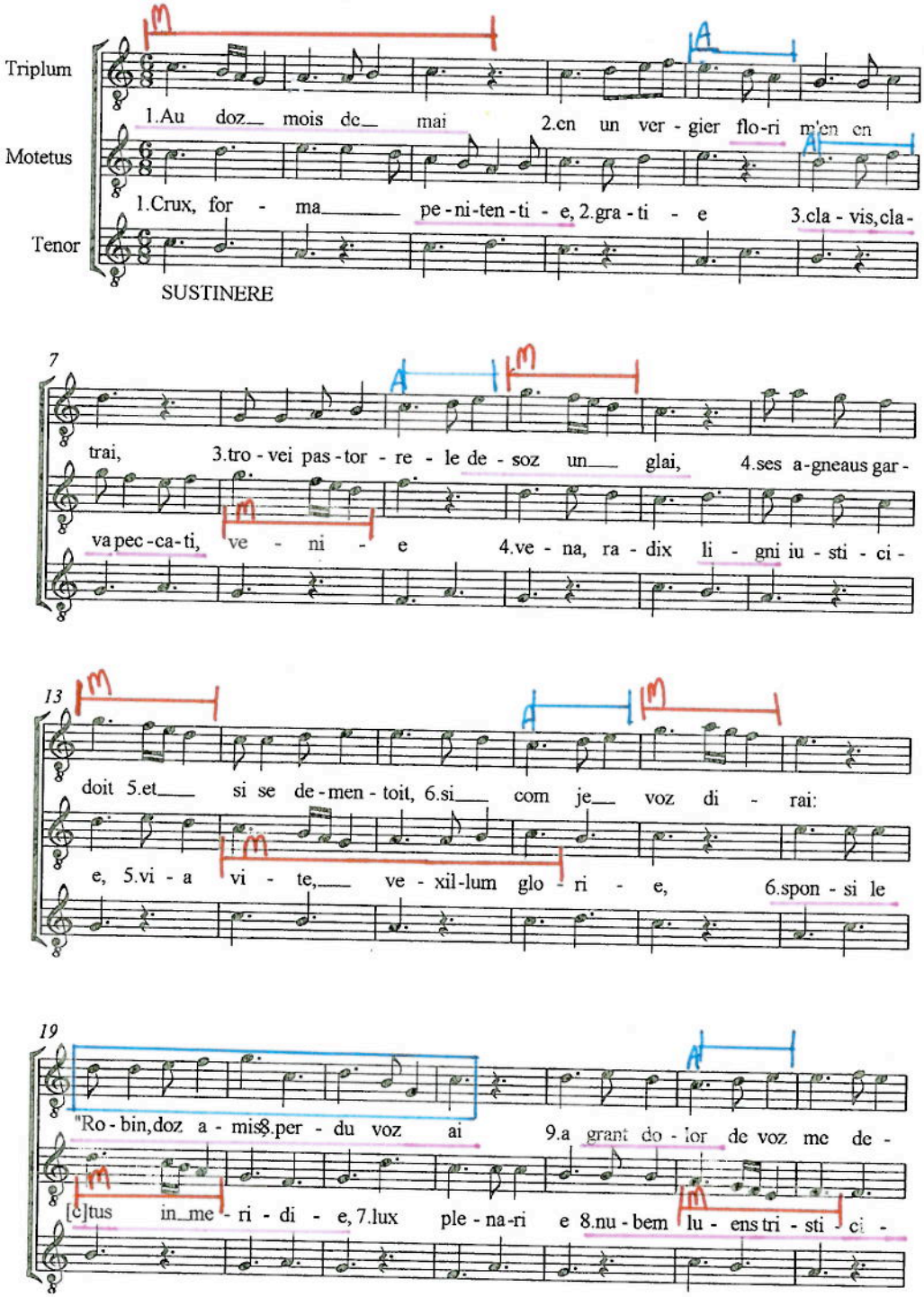

32
les nons de tons chans?19.Il-luec es- toit tons li de-duis d'oi- siaus.
no- bi- lis, 13.su- per o- mnes ve- ne- ra- bi- lis!
36
20.En - tre qu'es-toie - i - lue ques, si o- -ï 21.u - ne chant en haut cri:
14.Spes u- ni- ca, suc- cur- re mi- se- ris!
40
22."A - morsno-ve-lesfont fins a-mans jo - lis!" 23.Tant iert plei - sant24.etde be-le fai-
15. In- e- bri- ans a- ni- mas fons es ad- mi- ra- bi-
44
tu- re, 25.qu'a i - cel tans 26.n'a-voit- on-ques aa- tu- re pen-
lis, 16.que tu- os num- quam rno- ri de- se--ris.


48
é 28.a si grant biau- -te29-Freche ot la co -lor, 30.blan-che com flor, 31.ieuz vers ri-
17.O a- ni - ma ex or- di- bus vi- lis
52
ans,32.vis a point co -lo - ré 33.chief blont, lui - sant,34.me - nu re-cer-ce - lé, 35. bo- che ver-
18.hanc Ma- ri- am vir- gi--nem ex- po- stu- ia, 19.ut sit pro - te
56
mei- le, dens pe-tis-drus se--mez, 36.bien or-de -nés, 37.sor - cis vou -tis, bru-nes et bien for-
se- du- -la 20.ex- o- ra- re fi - li um 21. pra-
60
mez: 38:Sa grant biau -té39.ne puet bou-che- ra- con-ter-40.ne cuer pen- ser.
pi- ci- um, 22.u- na spes fi- de- li- um.

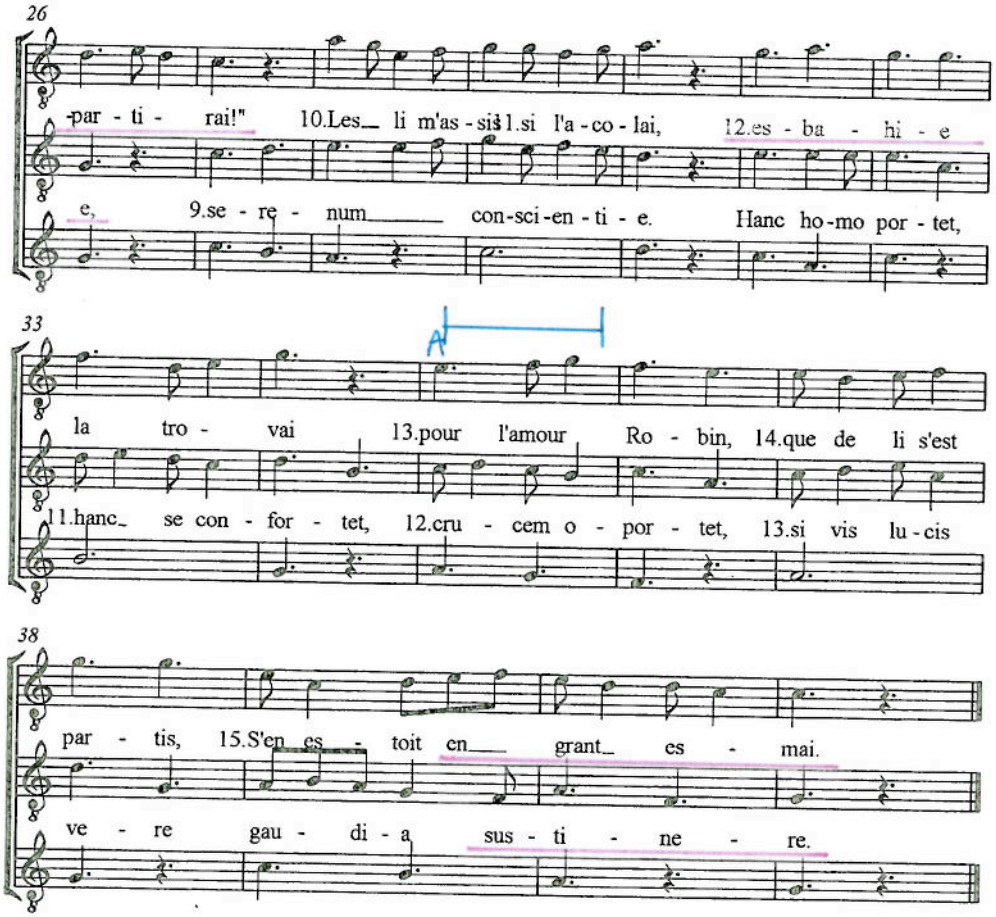

64
41.S'a-mor- li pri; 42.sos- pi-rant- res- pon- di: 43."Ai- mi,
23.O ge- ni- trix, gau- de in fi- li- o!
67
44.ja ne m'en par- ti-- rai, 45.carloi - al ai l'a mi."
24.Gau- dens e- go gau-de- bo in Do- mi- o.

Appendix 2-41

Montpellier Codex Motet 41

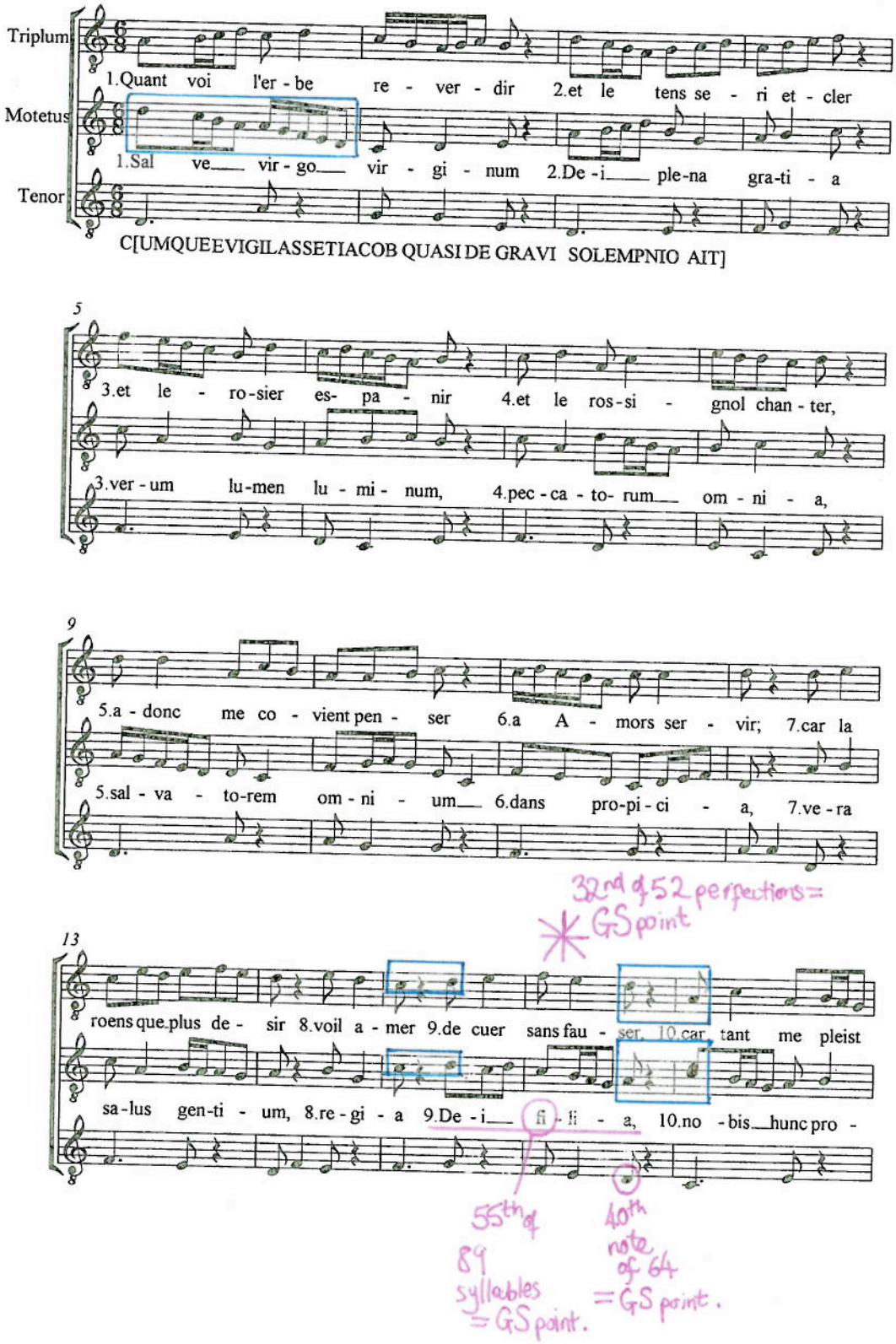


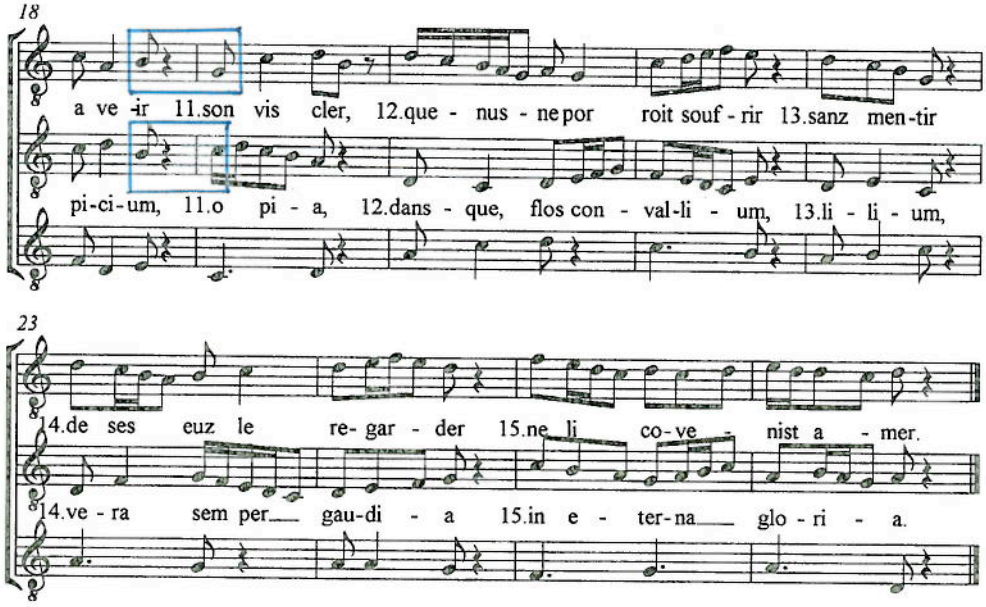
Motifs A, B and M are discussed in Appendix 7.


26
par - ti - rai!" 10.Les li m'as - sis 11.si l'a - co - lai, 12.es - ba - hi - e
e, 9.se - re - num con-sci-en - ti - e. Hanc ho-mo por - tet,
33
A
la tro - vai 13.pour l'amour Ro - bin, 14.que de li s'est
11.hanc se con - for - tet, 12.cru - cem o - por - tet, 13.si vis lu - cis
38
par - tis, 15.S'en es - toit en grant es - mai.
ve - re gau - di - a sus - ti - ne - re.

Appendix 2-43

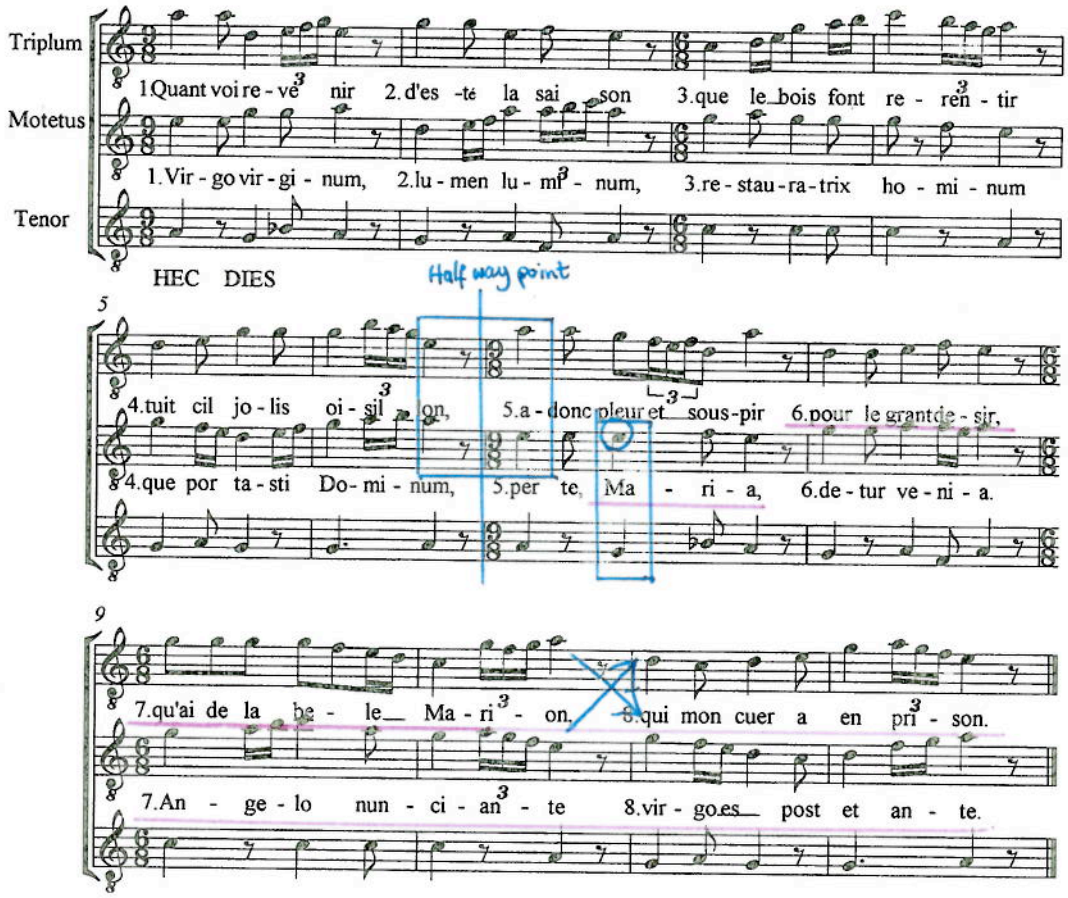
Montpellier Codex Motet 43



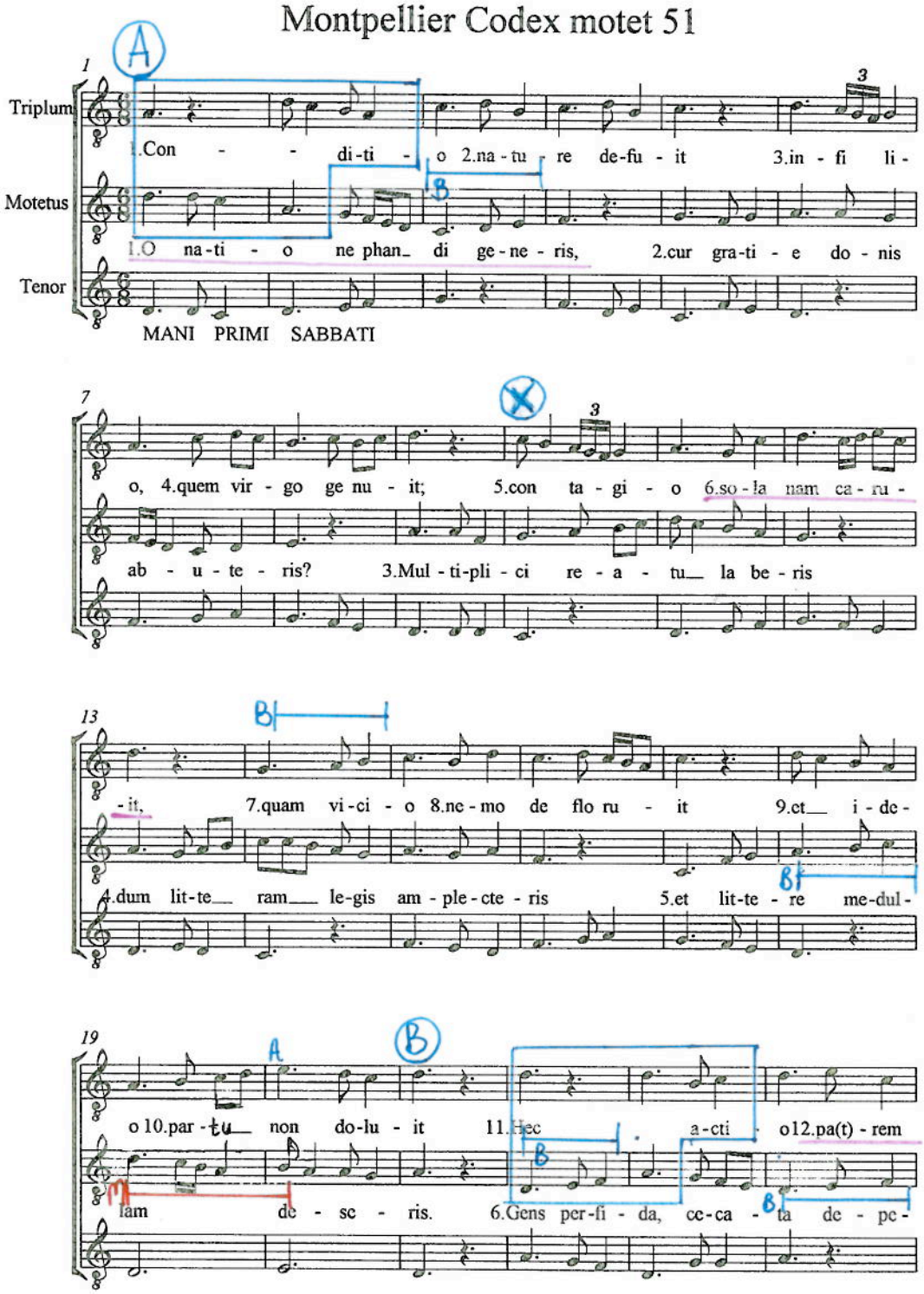

18
a ve -ir 11.son vis cler, 12.que - nus - ne por roit souf - rir 13.sanz men-tir
pi-ci-um, 11.o pi - a, 12.dans - que, flos con - val-li - um, 13.li - li - um,
23
14.de ses euz le re- gar - der 15.ne li co-ve - nist a - mer.
14.ve - ra sem per gau-di - a 15.in e - ter-na glo - ri - a.

Appendix 2-45

Montpellier Codex Motet 45

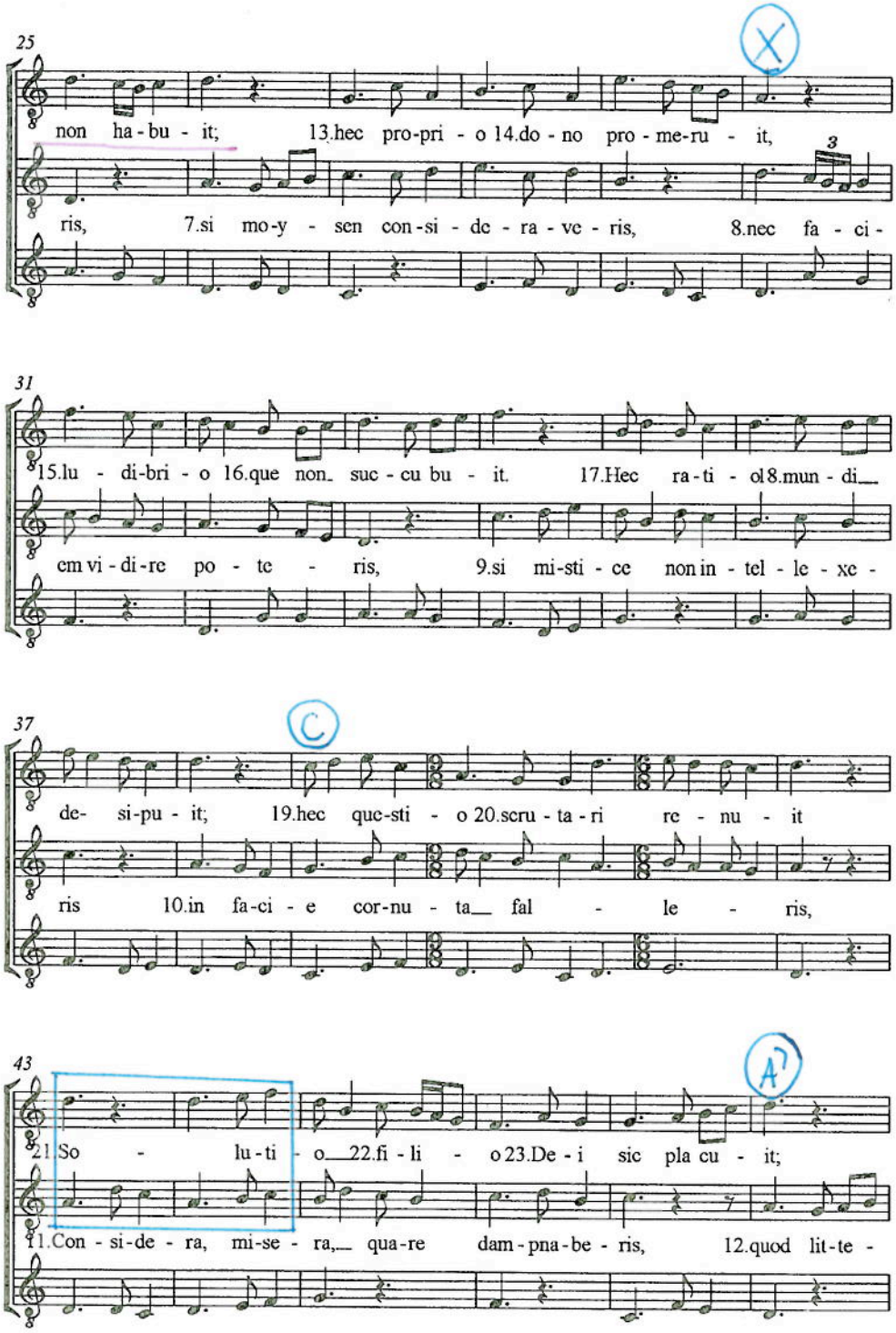


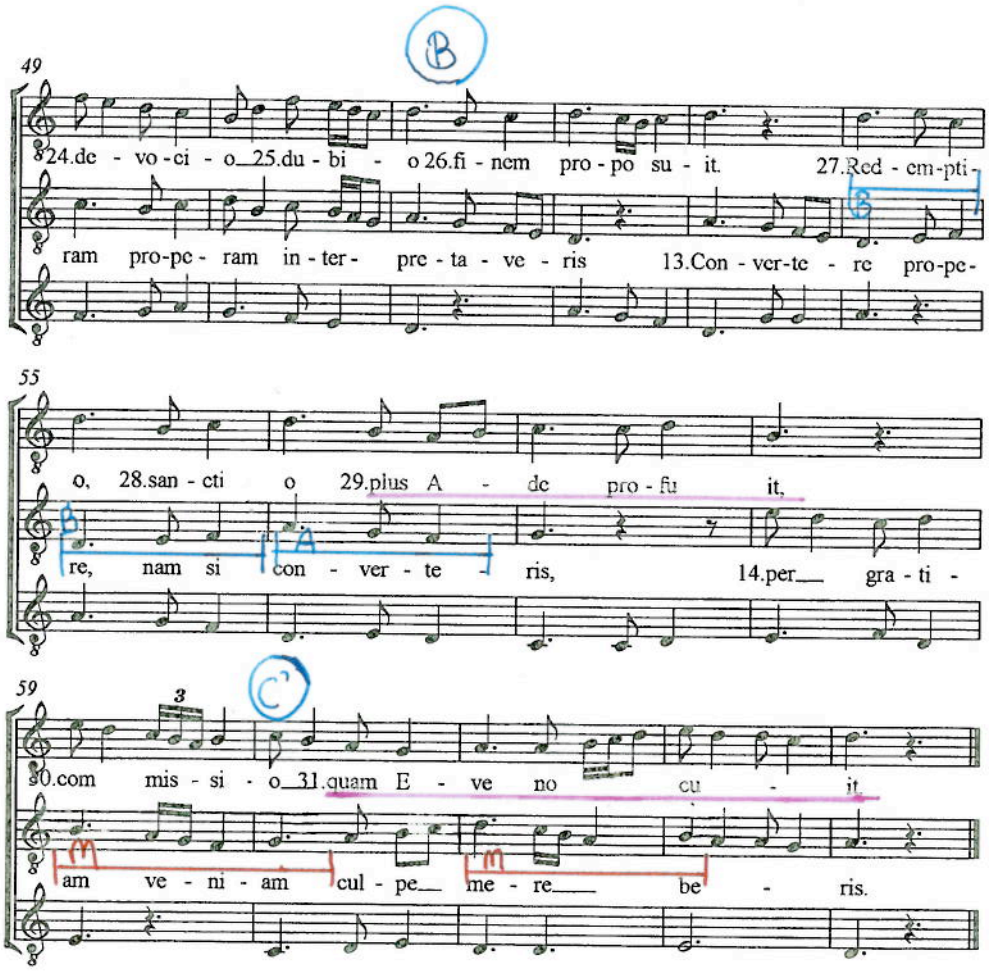
Appendix 2-51



Circled (A), (B), (C) and (X) denote sections of harmonic patter

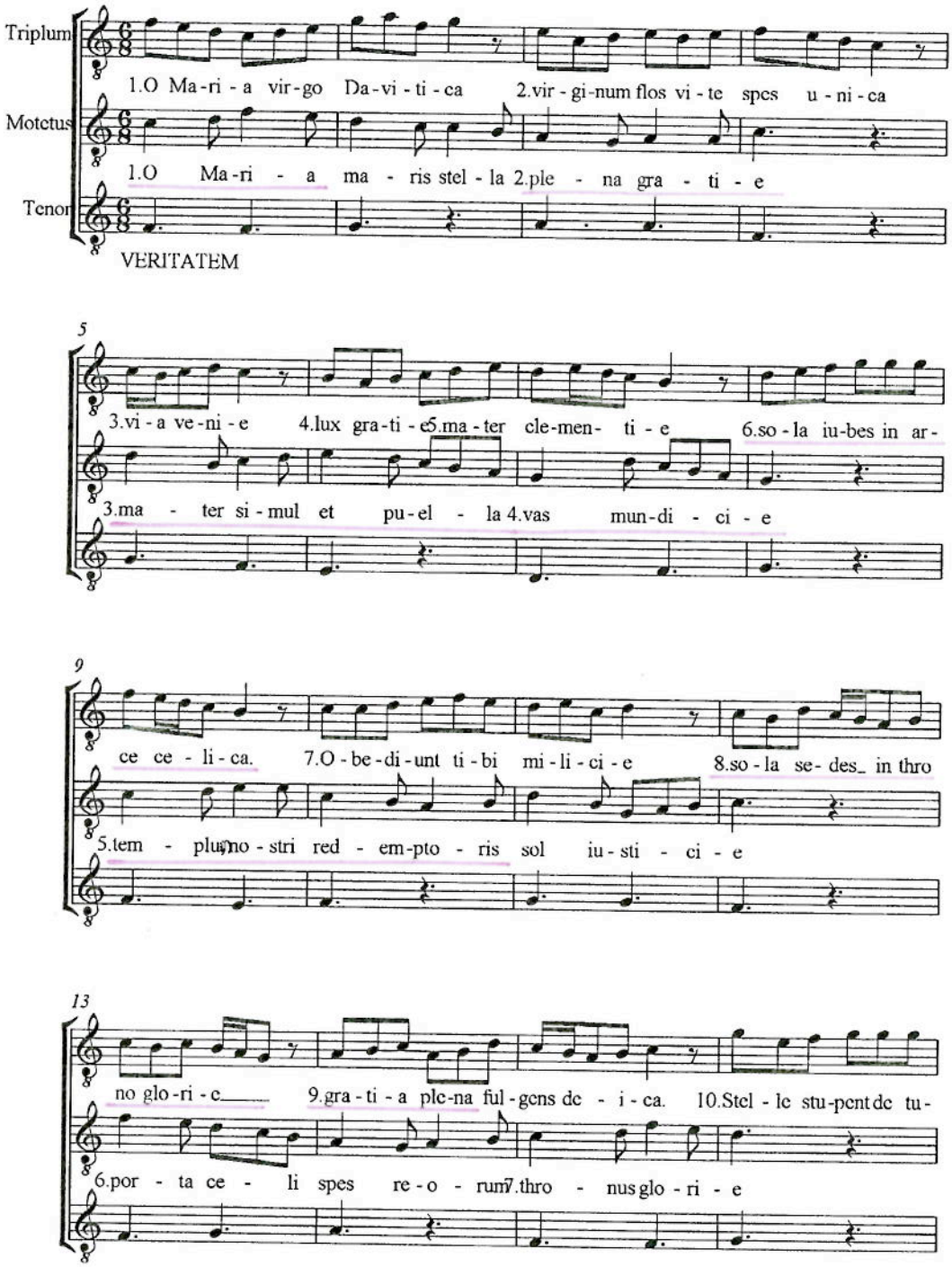
Motifs A, B and M are discussed in Appendix 7.

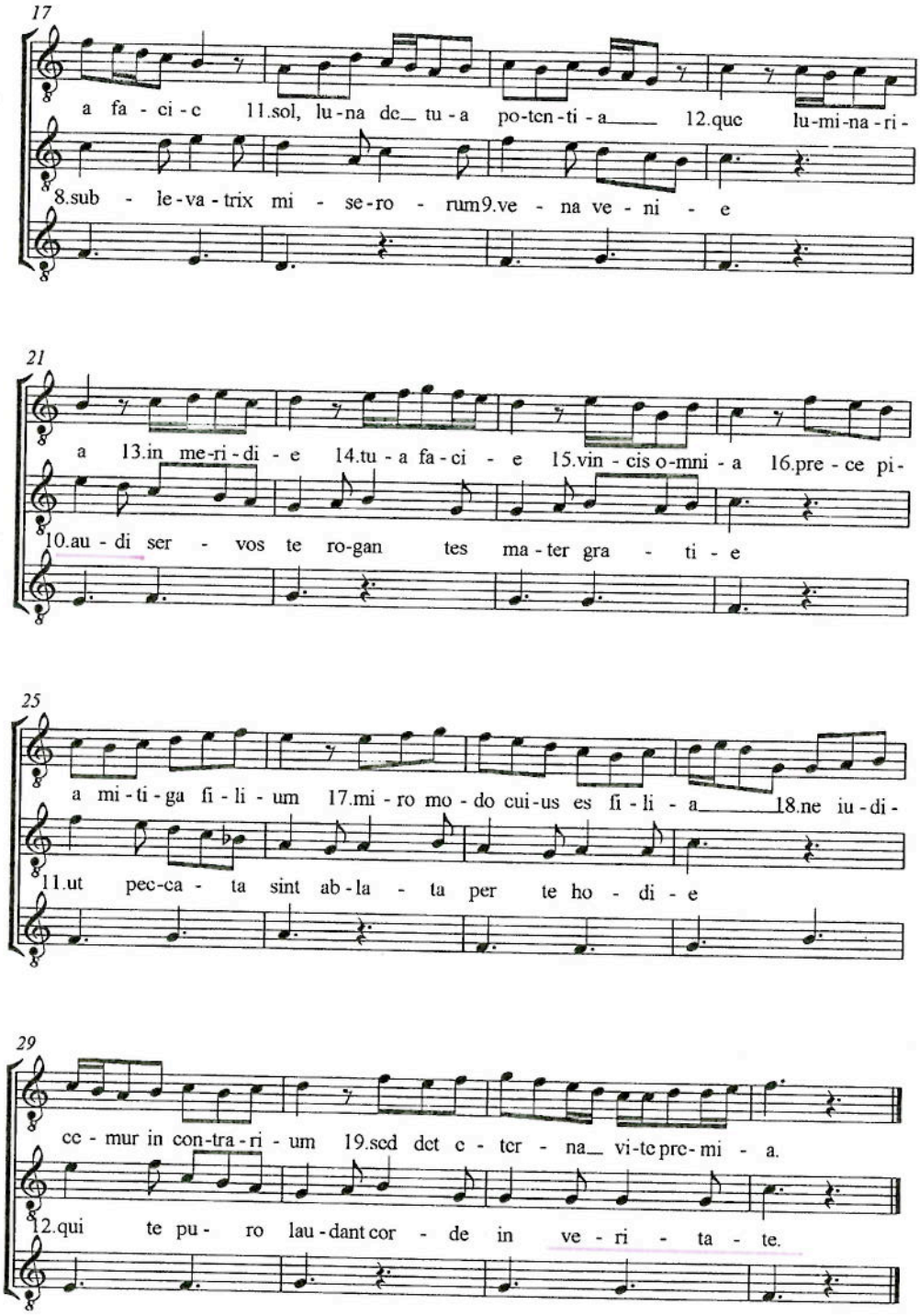

25
non ha-bu-it; 13.hec pro-pri-o 14.do-no pro-me-ru-it,
ris, 7.si mo-y-sen con-si-de-ra-ve-ris, 8.nec fa-ci-
31
15.lu-di-bri-o 16.que non_ suc-cu bu-it. 17.Hec ra-ti-ol 8.mun-di__
em vi-di-re po-te-ris, 9.si mi-sti-ce non in-tel-le-xe-
37
de- si-pu-it; 19.hec quc-sti-o 20.scru-ta-ri re-nu-it
ris 10.in fa-ci-e cor-nu-ta__ fal-le-ris,
43
21.So-lu-ti-o__22.fi-li-o 23.De-i sic pla cu-it;
11.Con-si-de-ra, mi-se-ra,__ qua-re dam-pna-be-ris, 12.quod lit-te-


B
49
24.de - vo - ci - o 25.du - bi - o 26.fi - nem pro - po su - it. 27.Red - em-pti -
ram pro-pe - ram in - ter - pre - ta - ve - ris 13.Con - ver-te - re pro-pe -
55
o, 28.san - cti o 29.plus A - de pro - fu it,
re, nam si con - ver - te ris, 14.per gra - ti -
59
C'
3
30.com mis - si - o 31.quam E - ve no cu - it
am ve - ni - am cul - pe me - re be - ris.

Appendix 2-52

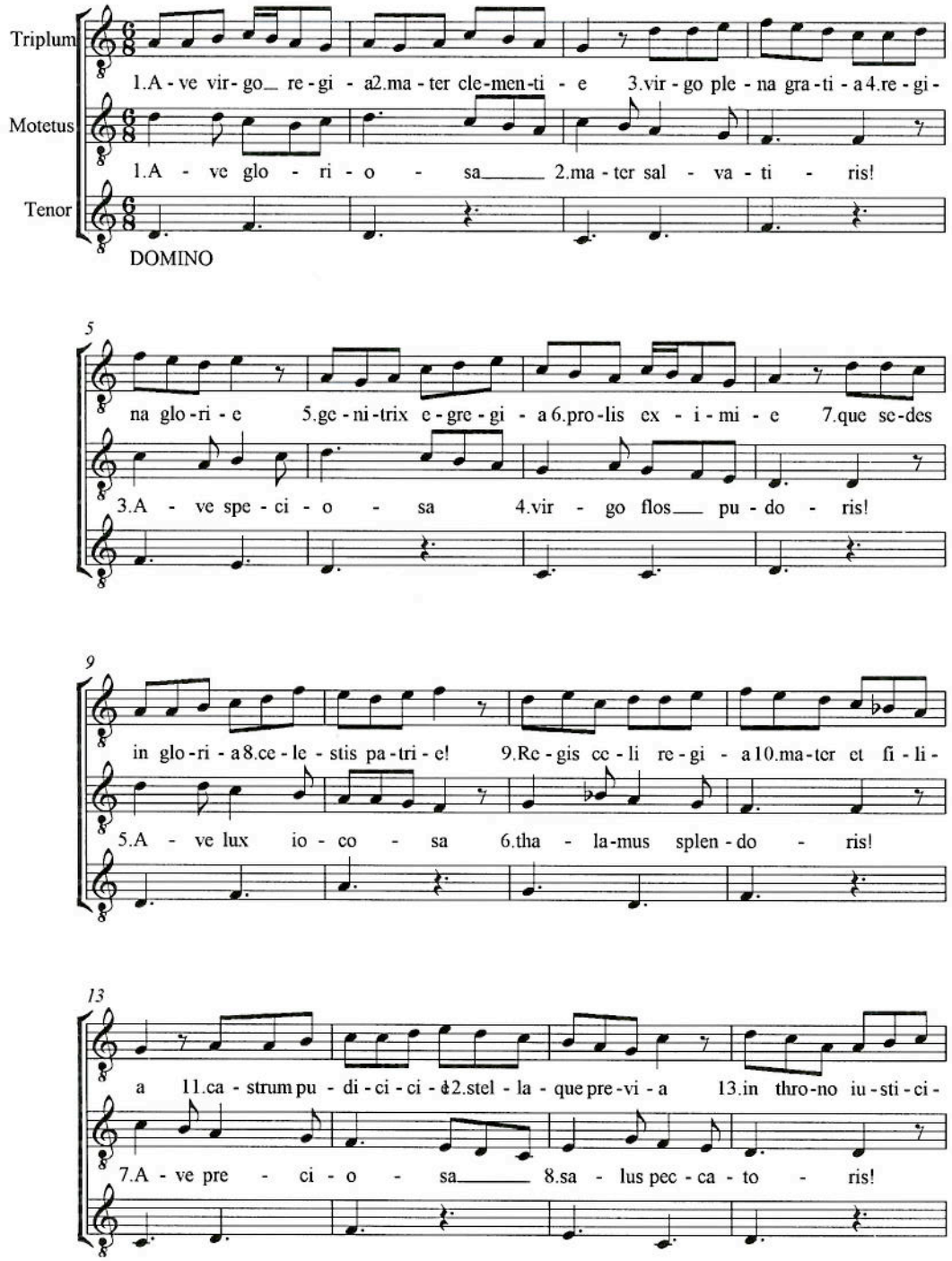
Montpellier Codex Motet 52

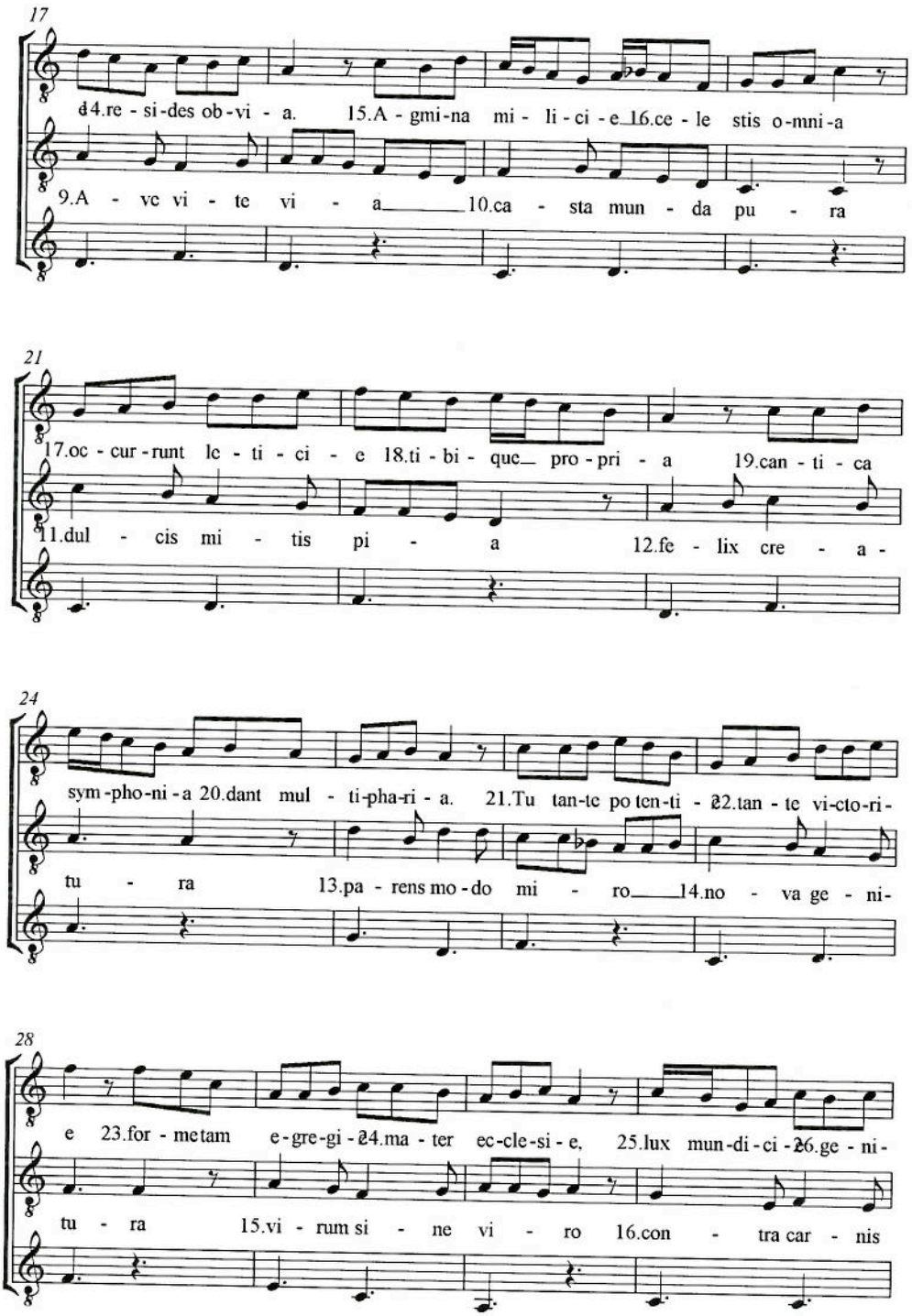


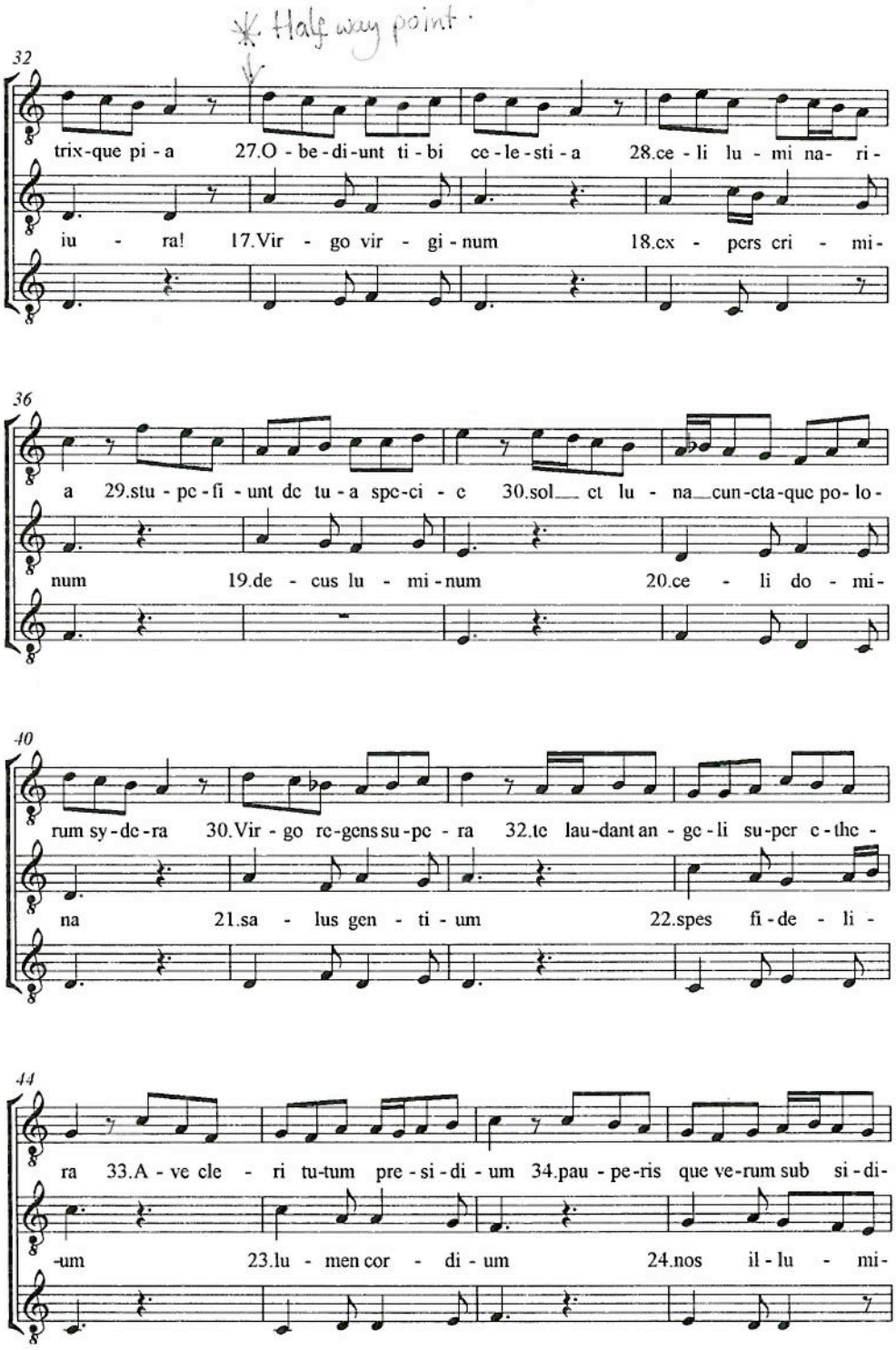

17
a fa - ci - c 11.sol, lu - na de_ tu - a po-ten-ti - a_____ 12.que lu-mi-na-ri-
8.sub - le-va-trix mi - se-ro - rum9.ve - na ve - ni - e
21
a 13.in me-ri-di - e 14.tu - a fa-ci - e 15.vin - cis o-mni - a 16.pre - ce pi-
10.au - di ser - vos te ro-gan tes ma-ter gra - ti - e
25
a mi-ti-ga fi - li - um 17.mi - ro mo - do cui-us es fi - li - a_____18.ne iu-di-
11.ut pec-ca - ta sint ab-la - ta per te ho - di - e
29
cc - mur in con-tra-ri - um 19.sed det e - ter - na_ vi-te pre-mi - a.
12.qui te pu - ro lau-dant cor - de in ve - ri - ta - te.

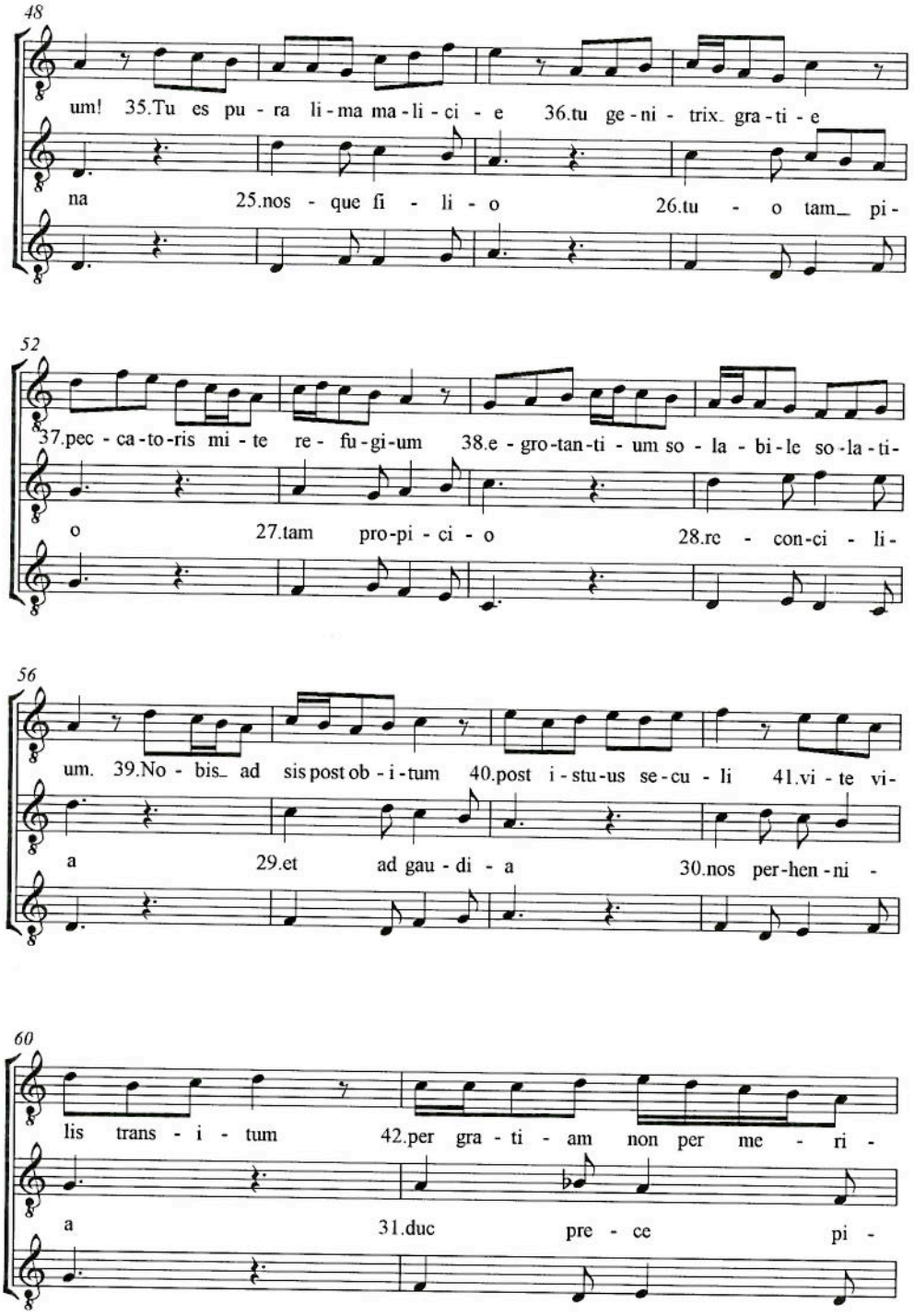
Appendix 2-53

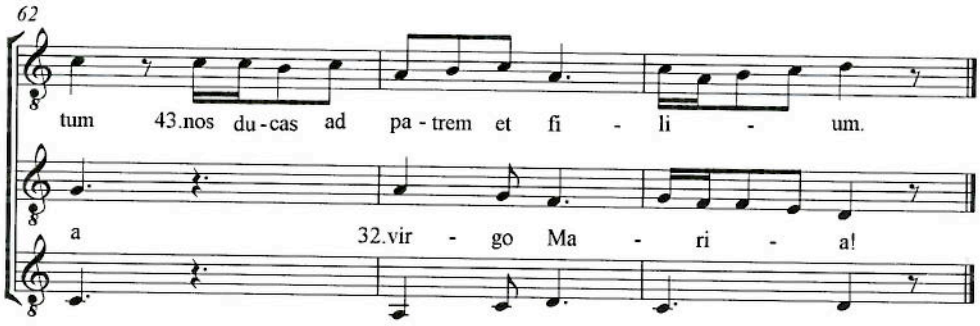
Montpellier Codex Motet 53




17
d4.re - si-des ob-vi - a. 15.A - gmi-na mi - li - ci - e 16.ce - le stis o-mni-a
9.A - ve vi - te vi - a 10.ca - sta mun - da pu - ra
21
17.oc - cur - runt le - ti - ci - e 18.ti - bi - que pro - pri - a 19.can - ti - ca
11.dul - cis mi - tis pi - a 12.fe - lix cre - a -
24
sym - pho-ni - a 20.dant mul - ti-pha-ri - a. 21.Tu tan-te po ten-ti - 22.tan - te vi-cto-ri -
tu - ra 13.pa - rens mo - do mi - ro 14.no - va ge - ni -
28
e 23.for - metam e - gre-gi - 24.ma - ter ec-cle-si - e. 25.lux mun-di - ci - 26.ge - ni -
tu - ra 15.vi - rum si - ne vi - ro 16.con - tra car - nis

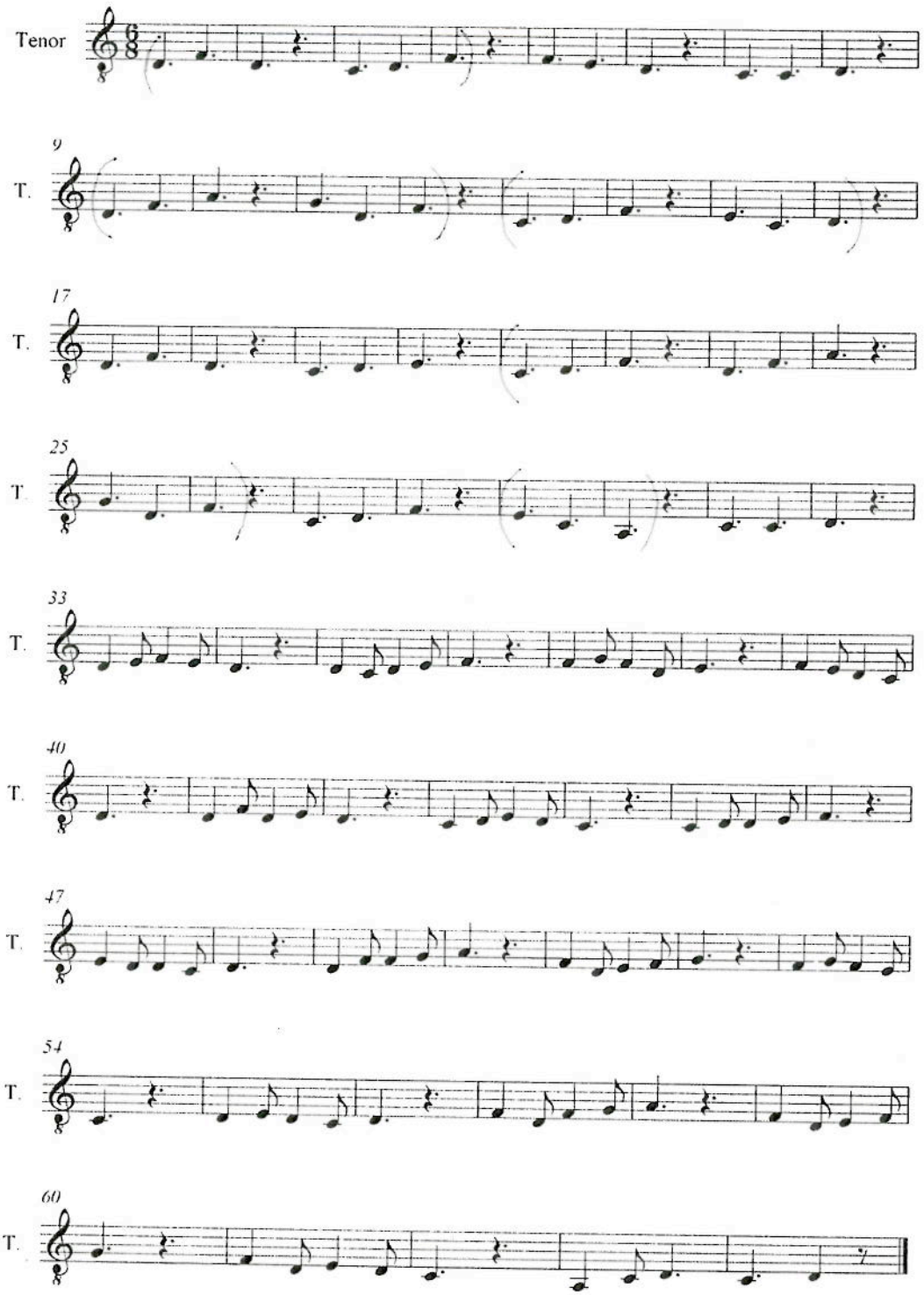

* Halfway point.
32
trix-que pi - a 27.O - be - di-unt ti - bi ce - le - sti - a 28.ce - li lu - mi na- ri -
iu - ra! 17.Vir - go vir - gi - num 18.ex - pers cri - mi -
36
a 29.stu - pe - fi - unt de tu - a spe-ci - e 30.sol et lu - na cun-cta-que po- lo -
num 19.de - cus lu - mi - num 20.ce - li do - mi -
40
rum sy - de - ra 30.Vir - go re-gens su-pe - ra 32.te lau-dant an - ge - li su-per e - the -
na 21.sa - lus gen - ti - um 22.spes fi - de - li -
44
ra 33.A - ve cle - ri tu-tum pre - si - di - um 34.pau - pe-ris que ve-rum sub si - di -
-um 23.lu - men cor - di - um 24.nos il - lu - mi -


48
um! 35.Tu es pu - ra li - ma ma - li - ci - e 36.tu ge - ni - trix_ gra - ti - e
na 25.nos - que fi - li - o 26.tu - o tam_ pi -
52
37.pec - ca - to - ris mi - te re - fu - gi - um 38.e - gro - tan - ti - um so - la - bi - le so - la - ti -
o 27.tam pro - pi - ci - o 28.re - con - ci - li -
56
um. 39.No - bis_ ad sis post ob - i - tum 40.post i - stu - us se - cu - li 41.vi - te vi -
a 29.et ad gau - di - a 30.nos per - hen - ni -
60
lis trans - i - tum 42.per gra - ti - am non per me - ri -
a 31.duc pre - ce pi -


62
tum 43.nos du-cas ad pa-trem et fi - li - um.
a 32.vir - go Ma - ri - a!

Appendix 2-53-a

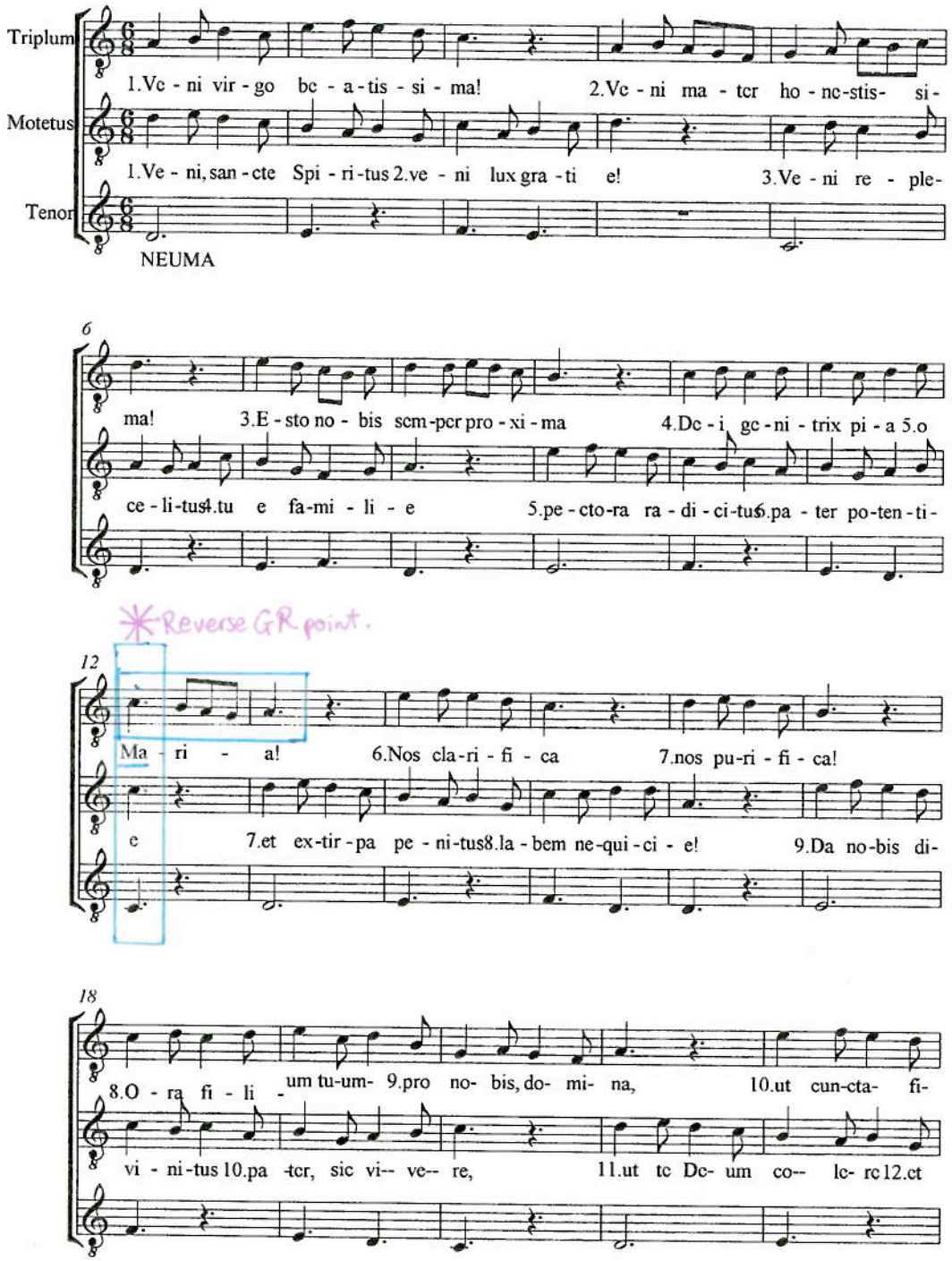
Montpellier Codex Motet 53 Tenor line

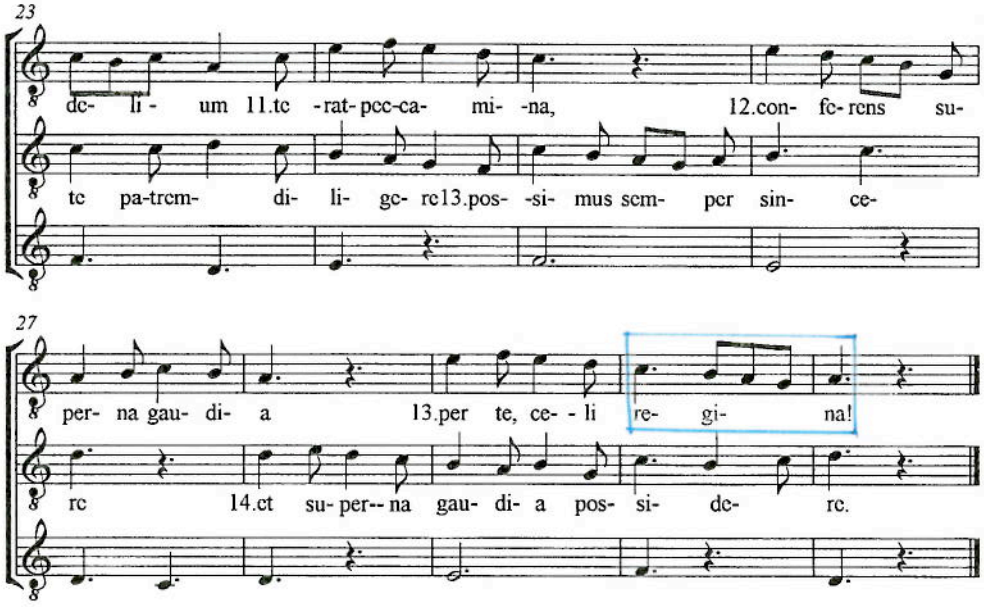


Brackets denote pitch co-ordinations with the Benedicamus Domino given in Appendix 2-b.

Appendix 2-54

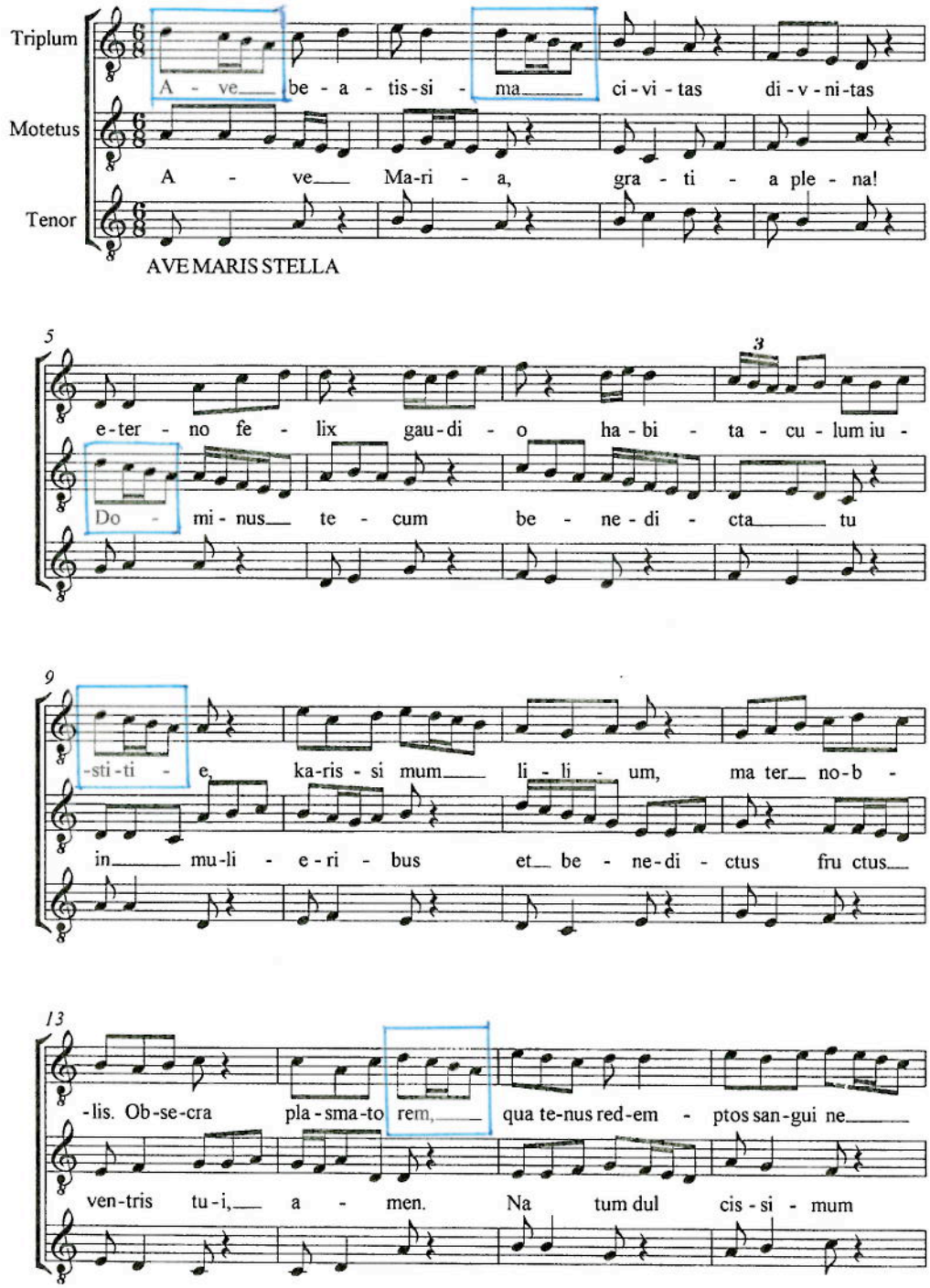
Montpellier Codex Motet 54

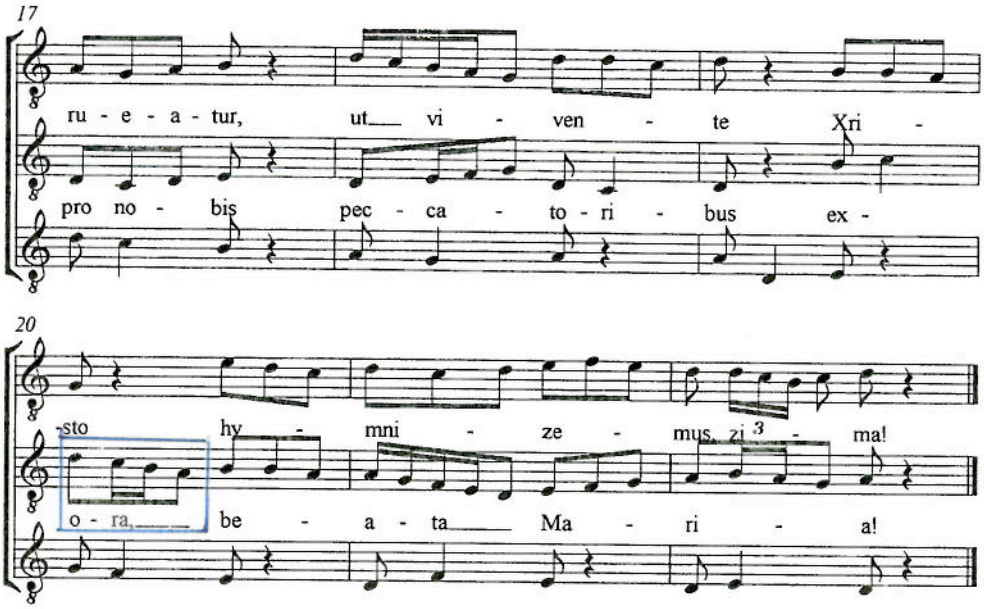



23
de- li - um 11.te -rat- pec-ca- mi- -na, 12.con- fe- rens su-
te pa-trem- di- li- ge- re13.pos- -si- mus sem- per sin- ce-
27
per- na gau- di- a 13.per te, ce- - li re- gi- na!
re 14.et su- per-- na gau- di- a pos- si- de- re.

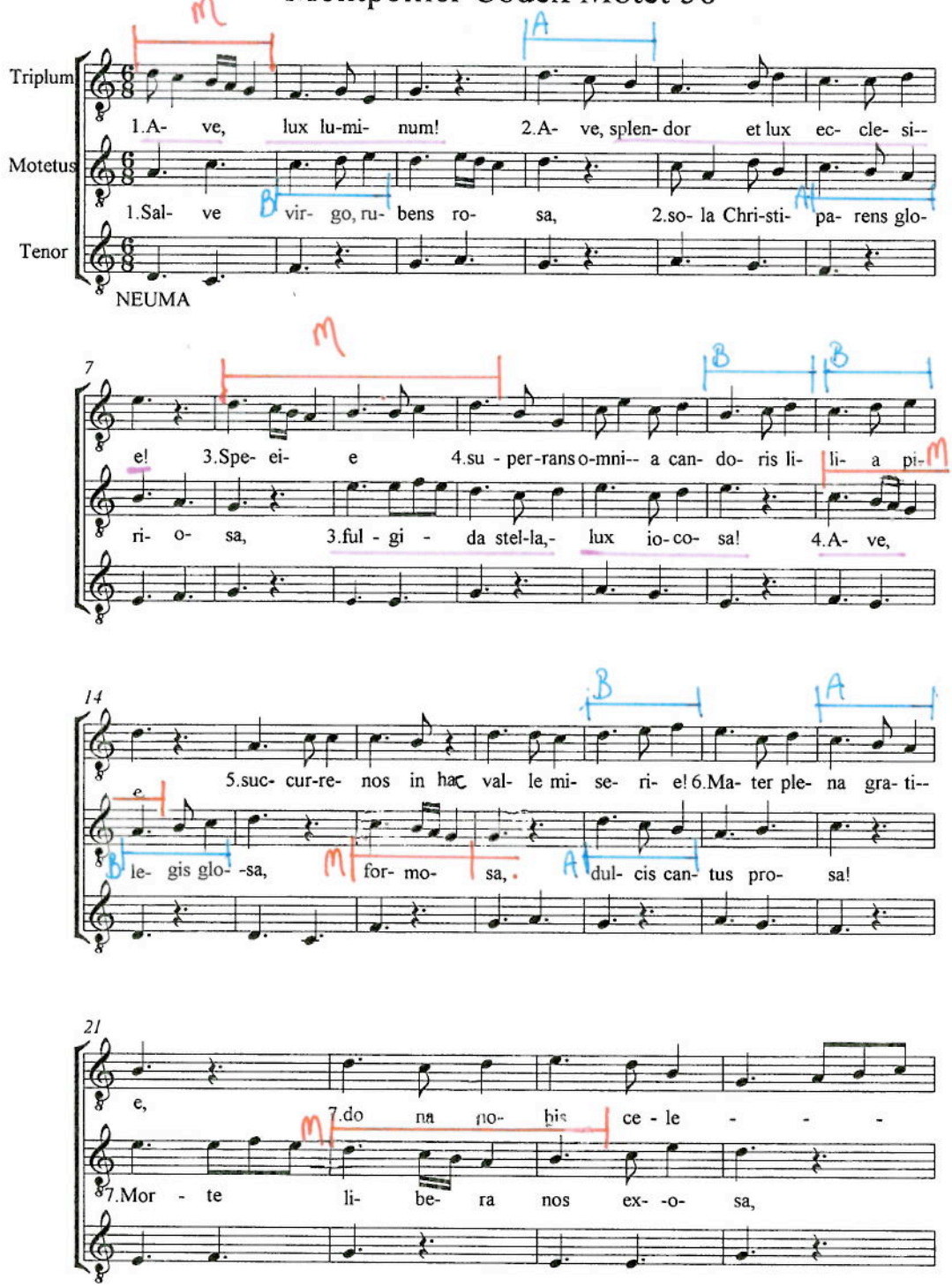
Appendix 2-55

Montpellier Codex Motet 55

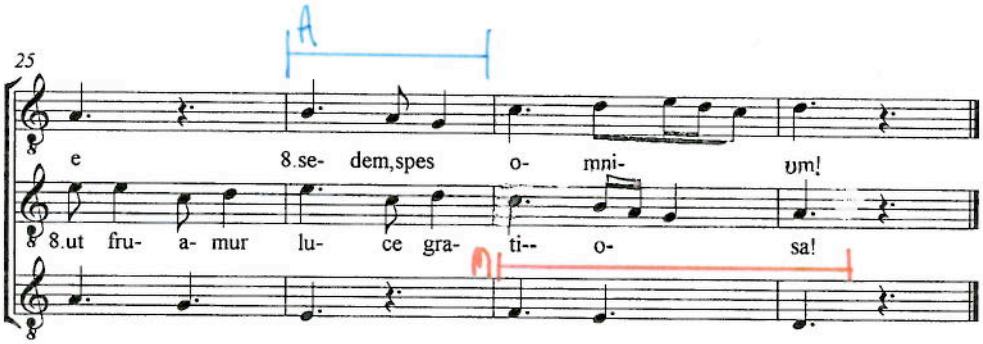



17
ru - e - a - tur, ut vi - ven - te Xri -
pro no - bis pec - ca - to - ri - bus ex -
20
sto hy - mni - ze - mus, zi - ma!
o - ra, be - a - ta Ma - ri - a!

Montpellier Codex Motet 56

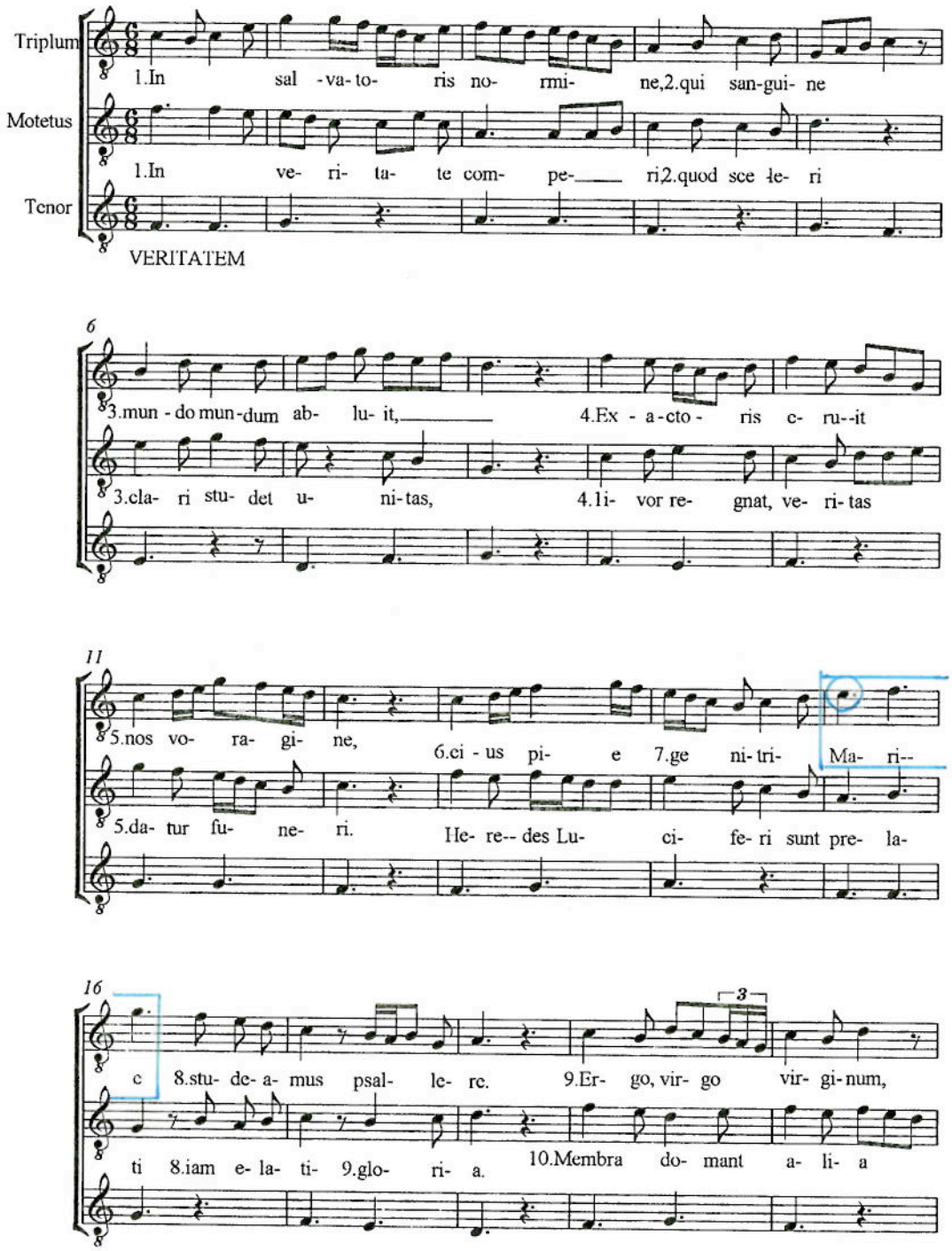


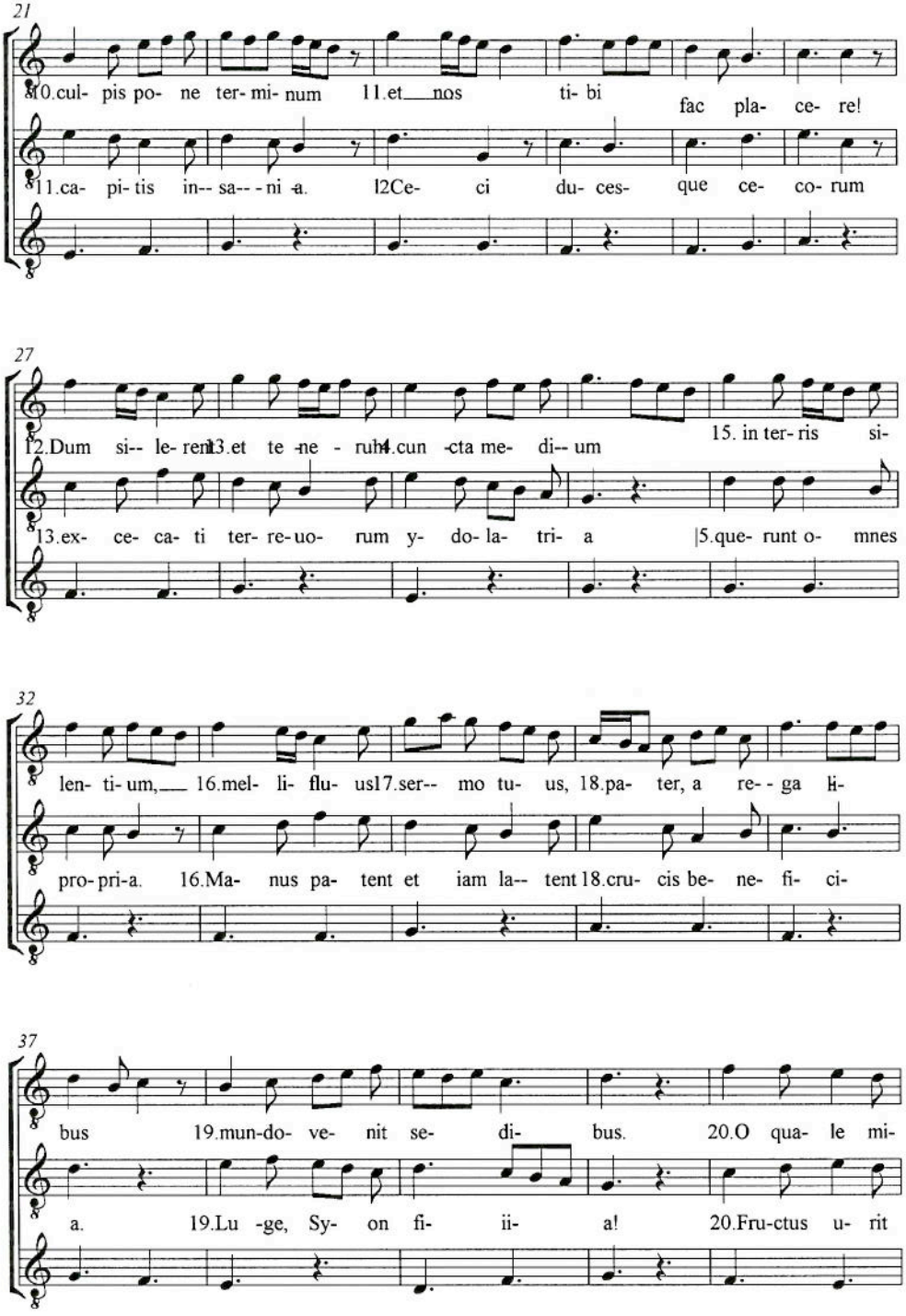
Motifs A, B and M are discussed in Appendix 7.

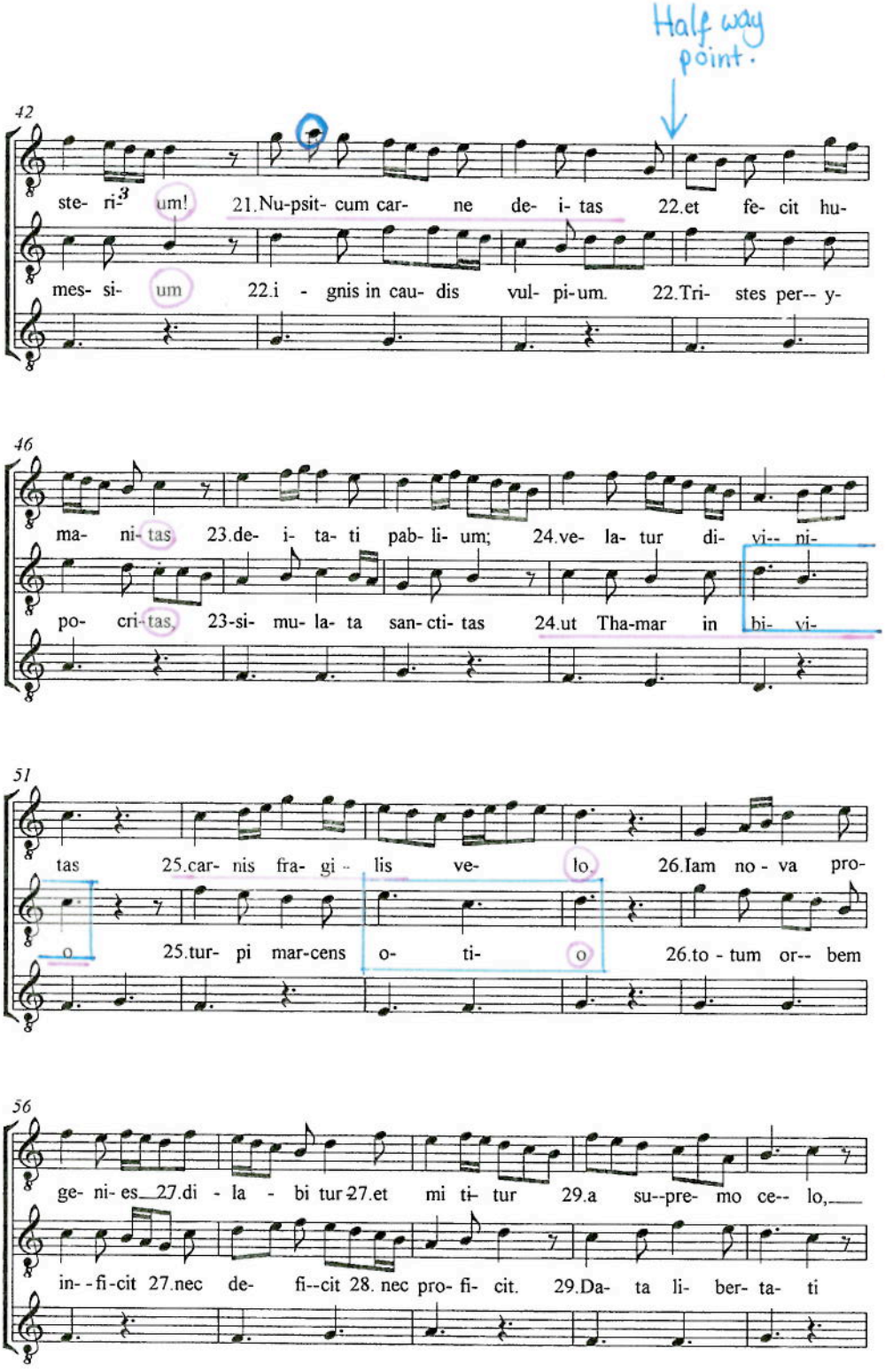

25
A
e 8.se- dem,spes o- mni- um!
8.ut fru- a- mur lu- ce gra- ti-- o- sa!

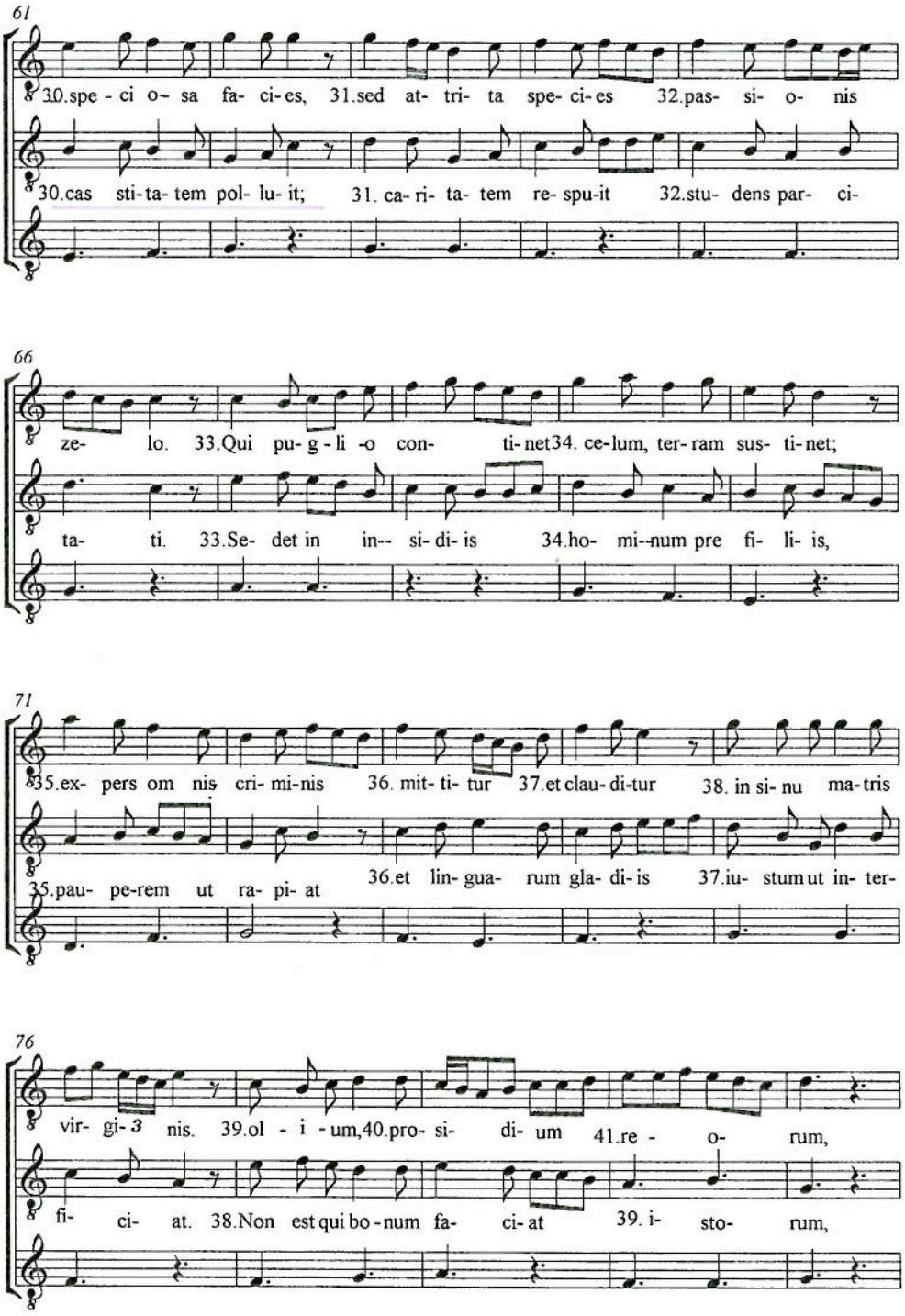
Appendix 2-57

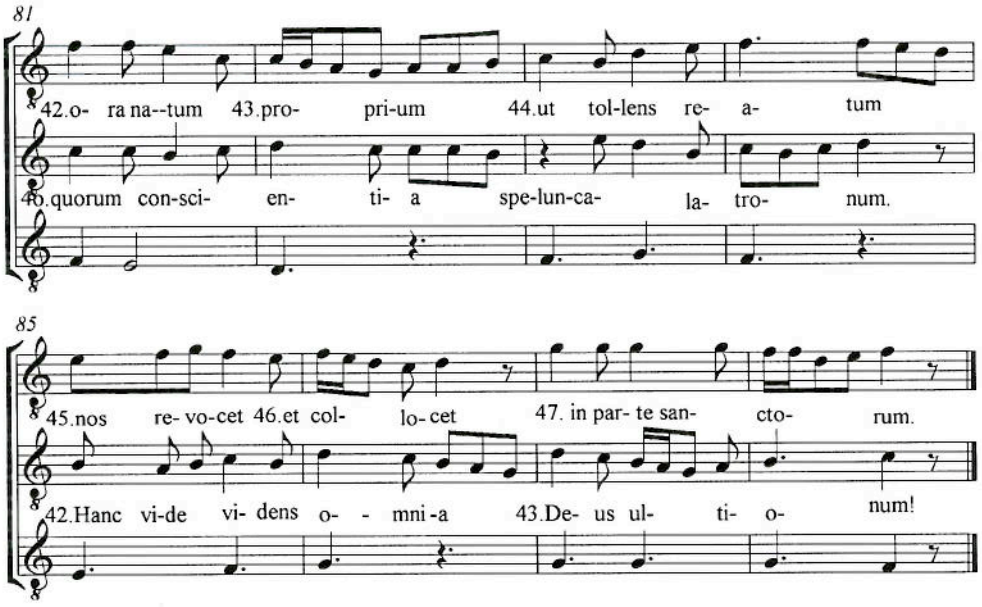
Montpellier Codex Motet 57




21
10.cul- pis po- ne ter- mi- num 11.et nos ti- bi fac pla- ce- re!
11.ca- pi- tis in-- sa--- ni -a. 12Ce- ci du- ces- que ce- co- rum
27
12.Dum si-- le- ren13.et te -ne - ruh14.cun -cta me- di-- um 15. in ter- ris si-
13.ex- ce- ca- ti ter- re- uo- rum y- do- la- tri- a 15.que- runt o- mnes
32
len- ti- um, 16.mel- li- flu- us17.ser-- mo tu- us, 18.pa- ter, a re-- ga li-
pro- pri- a. 16.Ma- nus pa- tent et iam la-- tent 18.cru- cis be- ne- fi- ci-
37
bus 19.mun-do- ve- nit se- di- bus. 20.O qua- le mi-
a. 19.Lu -ge, Sy- on fi- ii- a! 20.Fru-ctus u- rit


Half way point.
42
ste- ri- um! 21.Nu-psit- cum car- ne de- i- tas 22.et fe- cit hu-
mes- si- um 22.i - gnis in cau- dis vul- pi-um. 22.Tri- stes per-- y-
46
ma- ni- tas 23.de- i- ta- ti pab- li- um; 24.ve- la- tur di- vi-- ni-
po- cri- tas. 23-si- mu- la- ta san- cti- tas 24.ut Tha-mar in bi- vi-
51
tas 25.car- nis fra- gi - lis ve- lo. 26.Iam no - va pro-
o 25.tur- pi mar-cens o- ti- o 26.to - tum or-- bem
56
ge- ni- es 27.di - la - bi tur 27.et mi ti- tur 29.a su--pre- mo ce-- lo,
in- - fi-cit 27.nec de- fi--cit 28. nec pro- fi- cit. 29.Da- ta li- ber- ta- ti

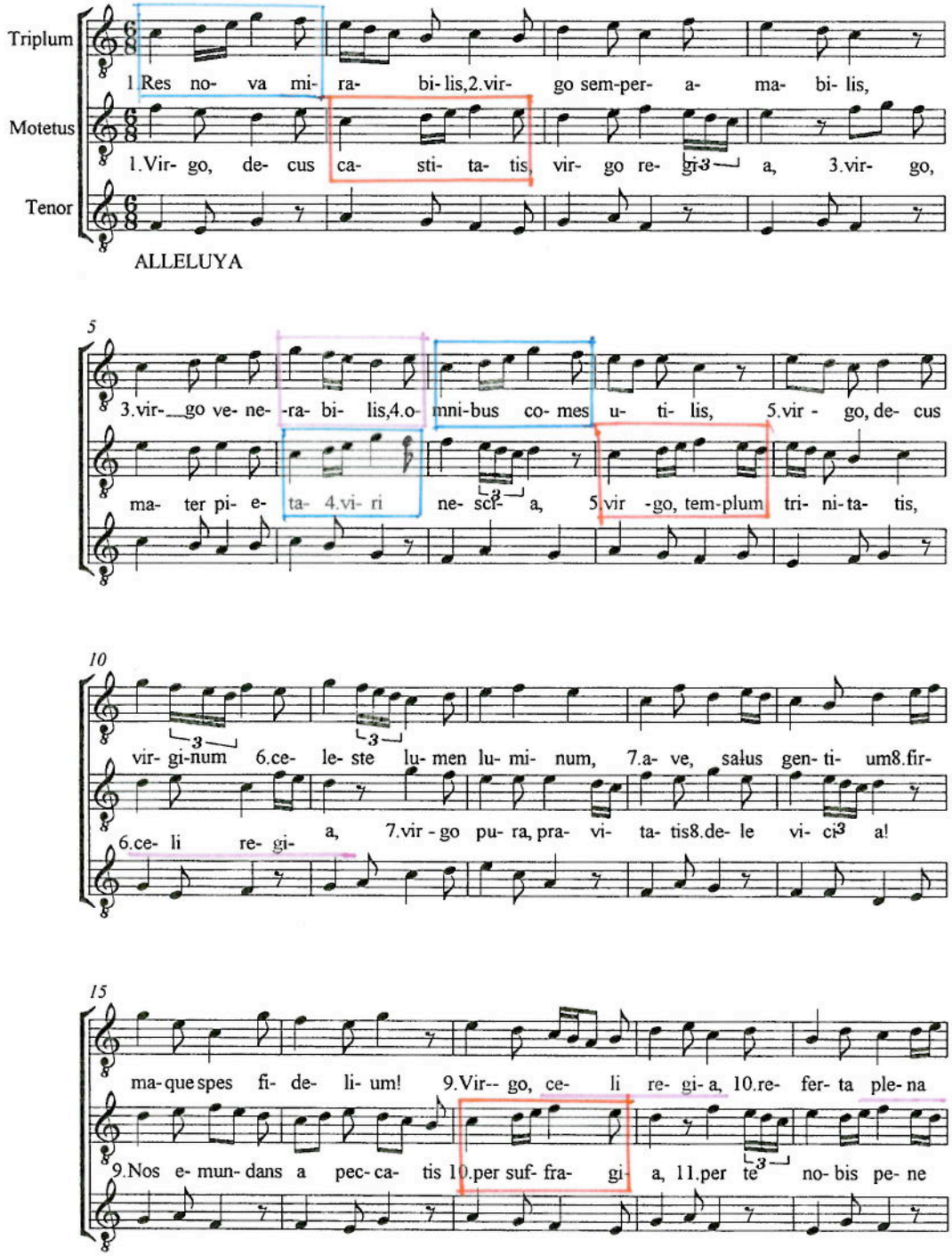

61
30.spe - ci o- sa fa- ci-es, 31.sed at- tri- ta spe- ci-es 32.pas- si- o- nis
30.cas sti-ta- tem pol- lu- it; 31. ca-ri- ta- tem re- spu-it 32.stu- dens par- ci-
66
ze- lo. 33.Qui pu- g - li -o con- ti-net34. ce-lum, ter-ram sus- ti-net;
ta- ti. 33.Se- det in in-- si- di- is 34.ho- mi--num pre fi- li- is,
71
35.ex- pers om nis cri- mi-nis 36. mit- ti- tur 37.et clau- di-tur 38. in si- nu ma-tris
35.pau- pe-rem ut ra- pi- at 36.et lin- gua- rum gla- di-is 37.iu- stum ut in- ter-
76
vir- gi- 3 nis. 39.ol - i - um,40.pro- si- di- um 41.re - o- rum,
fi- ci- at. 38.Non est qui bo - num fa- ci-at 39. i- sto- rum,

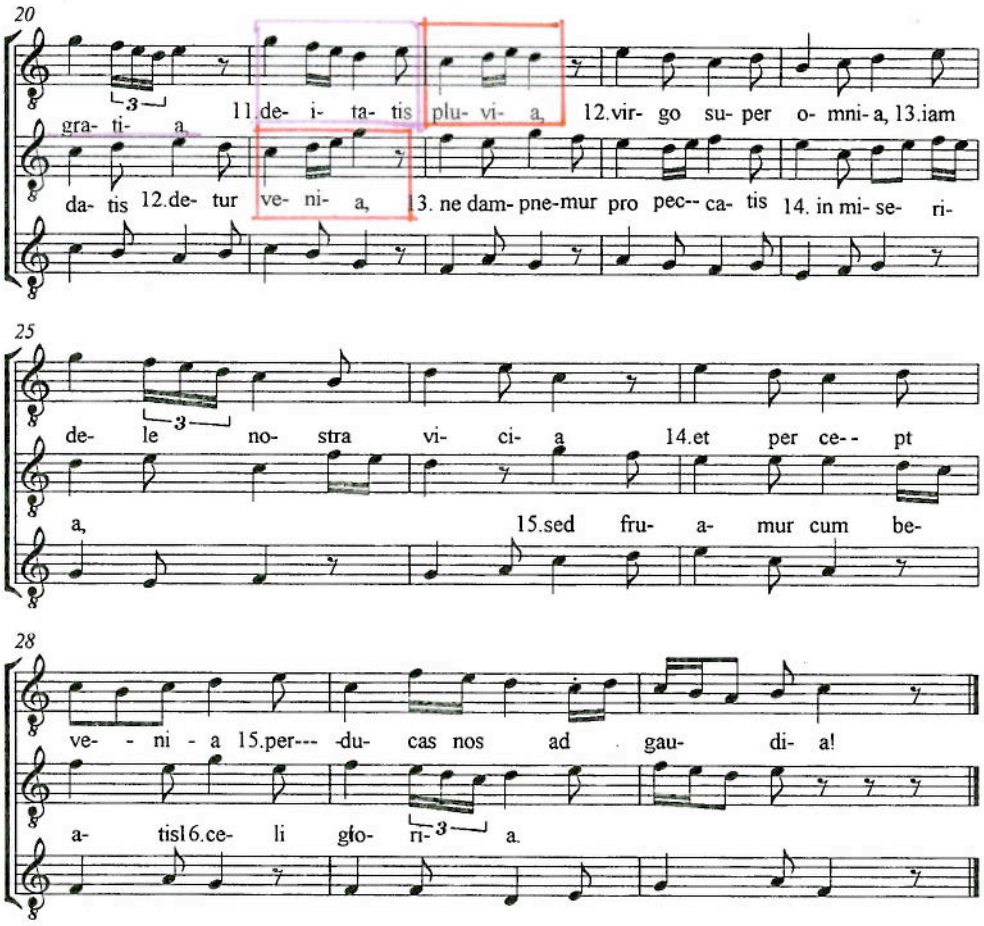

81
42.o- ra na--tum 43.pro- pri-um 44.ut tol-lens re- a- tum
40.quorum con-sci- en- ti- a spe-lun-ca- la- tro- num.
85
45.nos re- vo-cet 46.et col- lo- cet 47. in par- te san- cto- rum.
42.Hanc vi-de vi- dens o- - mni-a 43.De- us ul- ti- o- num!

/ = opening motif.
/ = inverted form.
/ = partial/variant form.

Appendix 2-58

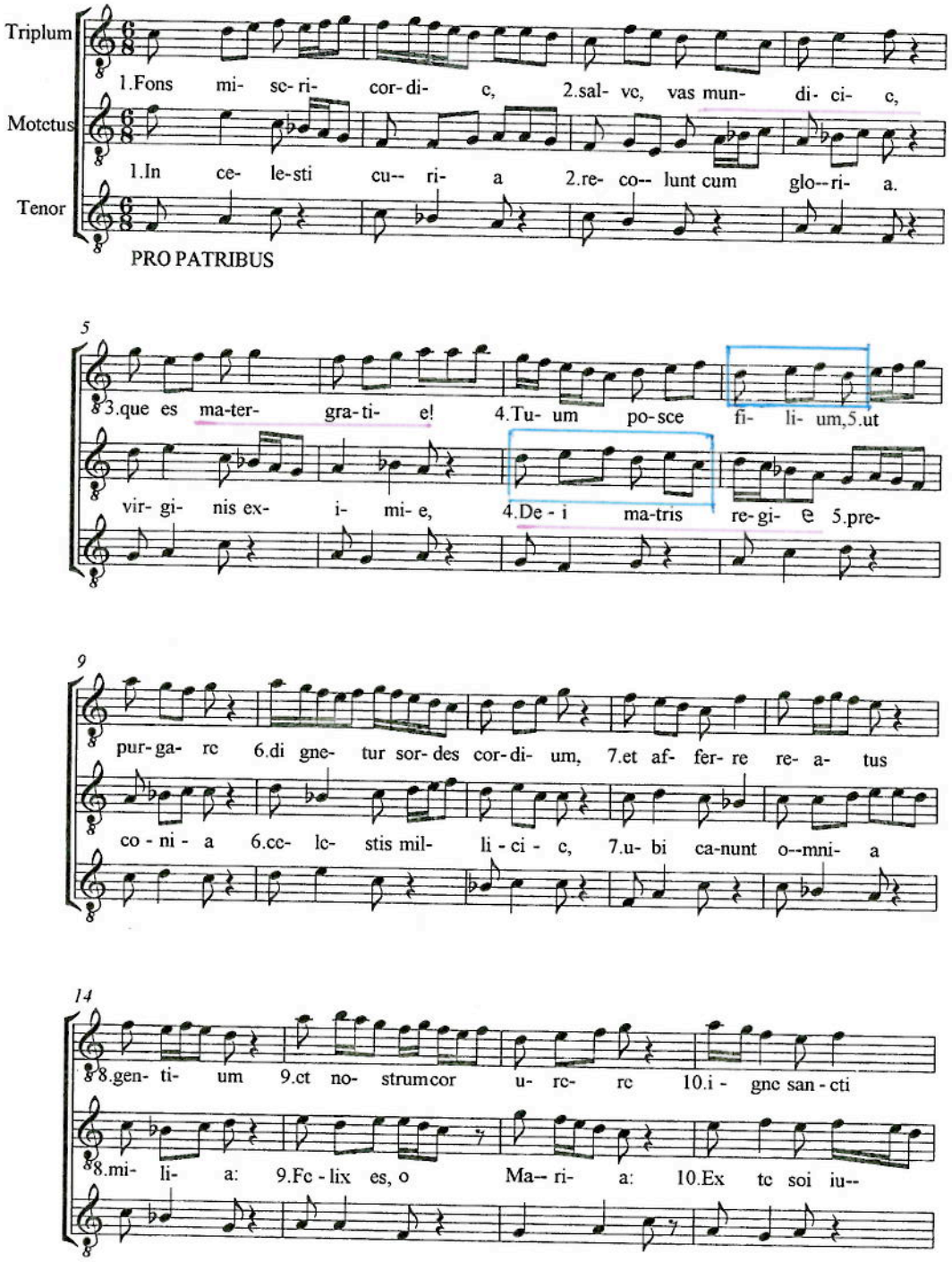
Montpellier Codex Motet 58

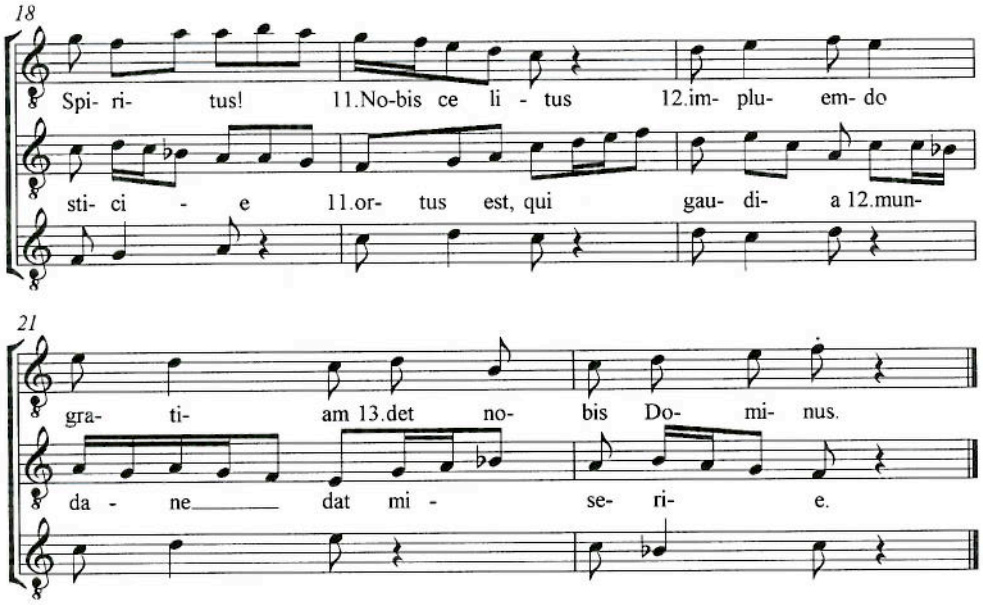



20
gra- ti- a 11.de- i- ta- tis plu- vi- a, 12.vir- go su- per o- mni- a, 13.iam
da- tis 12.de- tur ve- ni- a, 13. ne dam- pne-mur pro pec-- ca- tis 14. in mi- se- ri-
25
de- le no- stra vi- ci- a 14.et per ce-- pt
a, 15.sed fru- a- mur cum be-
28
ve- - ni - a 15.per--- -du- cas nos ad gau- di- a!
a- tis16.ce- li glo- ri- a.

Appendix 2-59

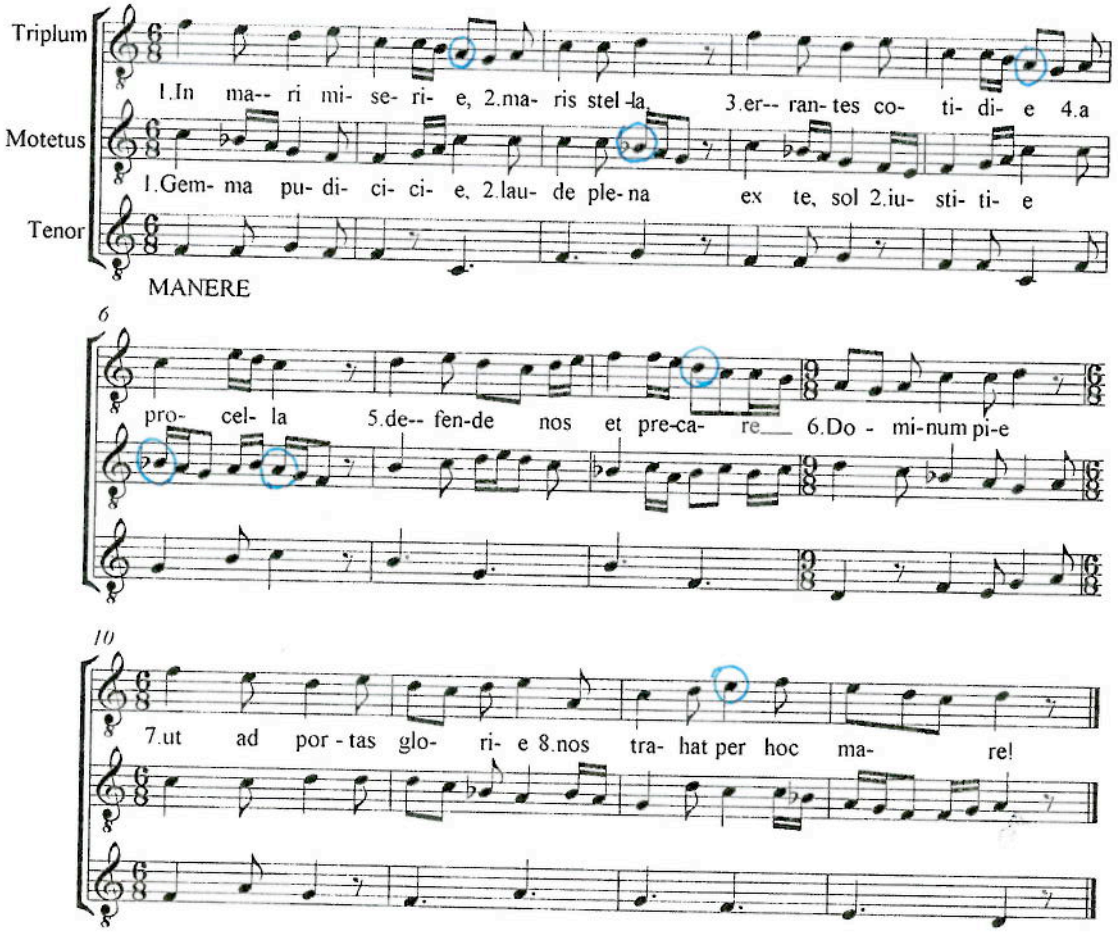
Montpellier Codex Motet 59




18
Spi- ri- tus! 11.No-bis ce li - tus 12.im- plu- em- do
sti- ci - e 11.or- tus est, qui gau- di- a 12.mun-
21
gra- ti- am 13.det no- bis Do- mi- nus.
da - ne dat mi - se- ri- e.

Appendix 2-61

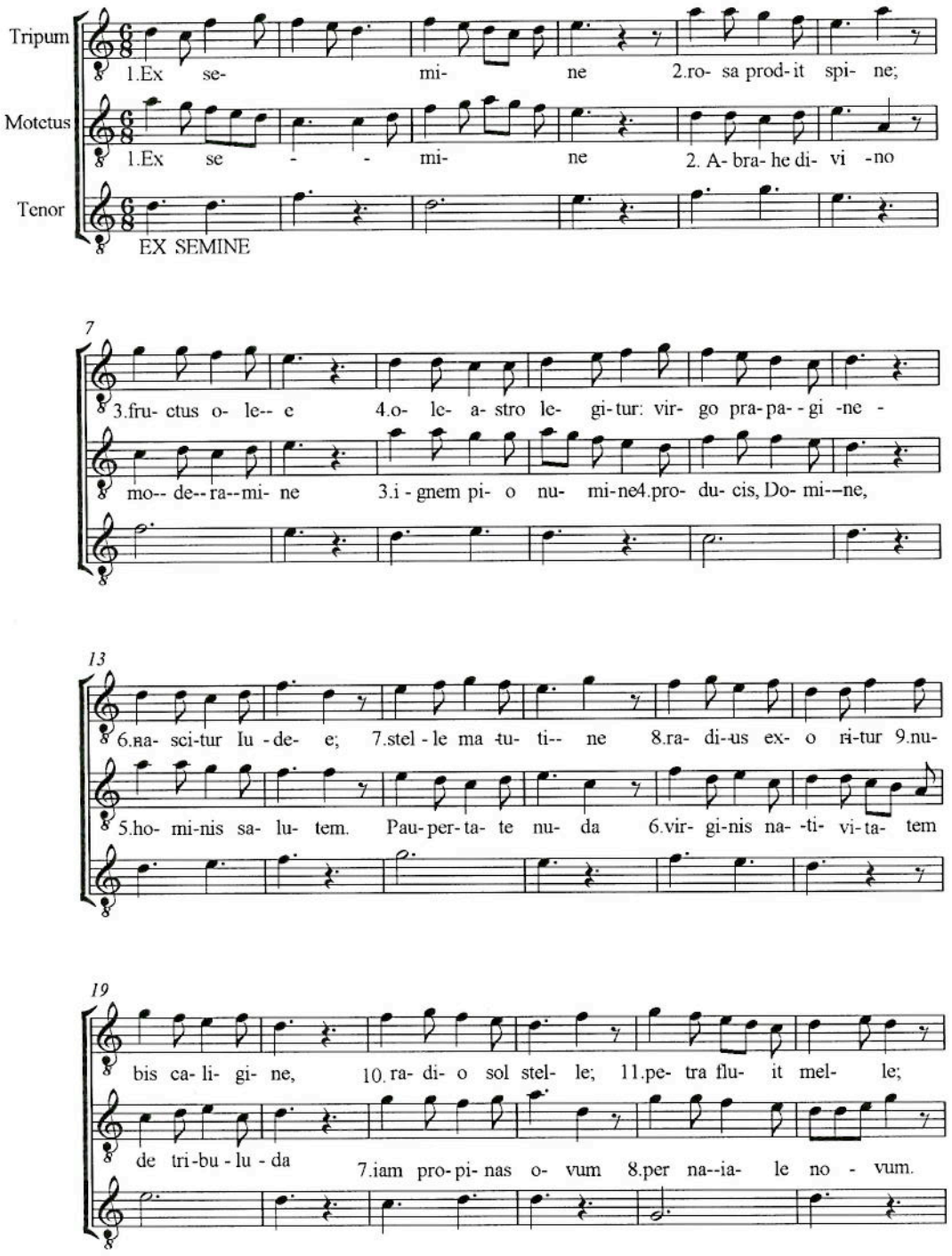
Montpellier Codex Motet 61

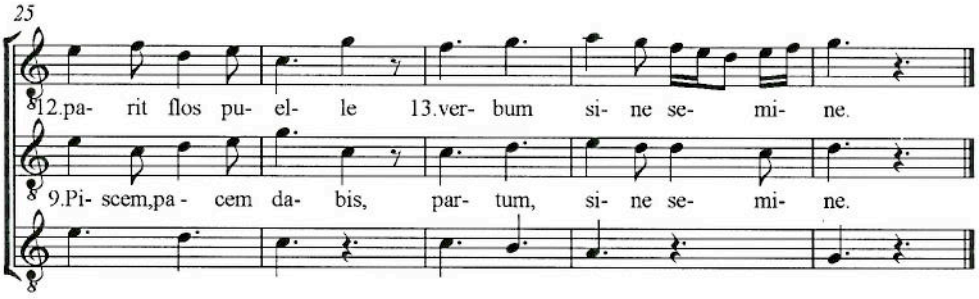


[Motetus lyrics mostly missing from manuscript.]

Appendix 2-62

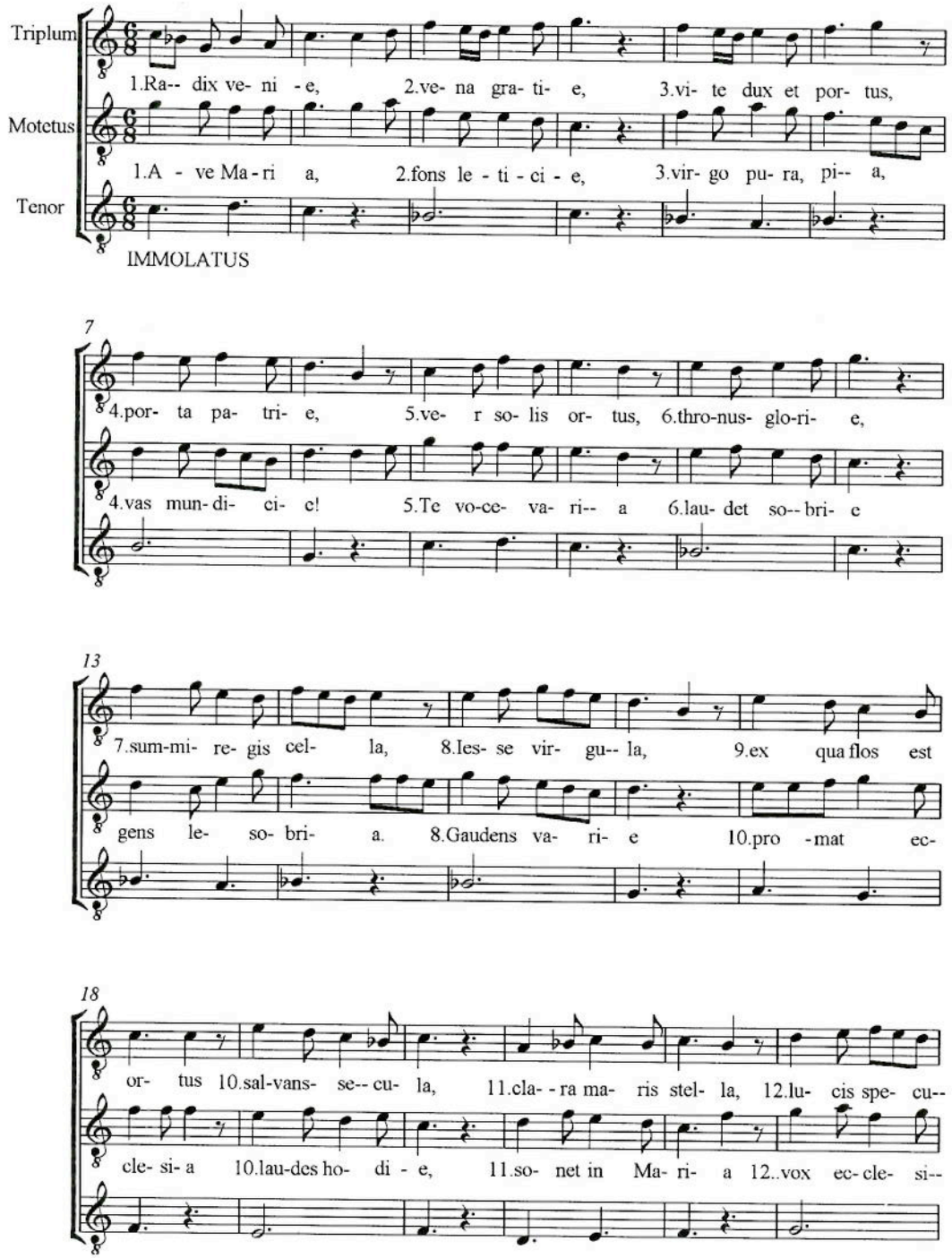
Montpellier Codex Motet 62

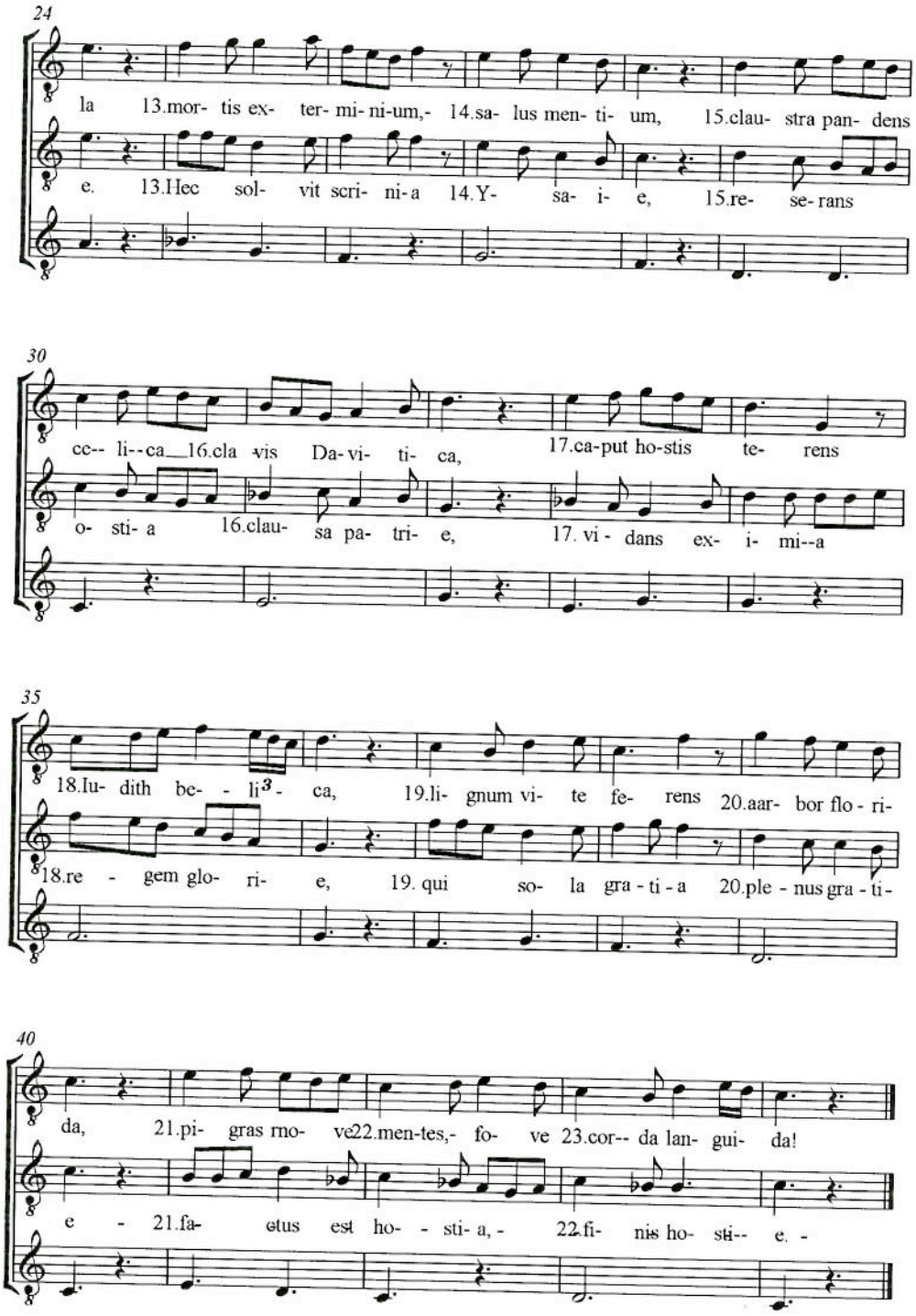



25
12.pa- rit flos pu- el- le 13.ver- bum si- ne se- mi- ne.
9.Pi- scem,pa - cem da- bis, par- tum, si- ne se- mi- ne.

Appendix 2-63

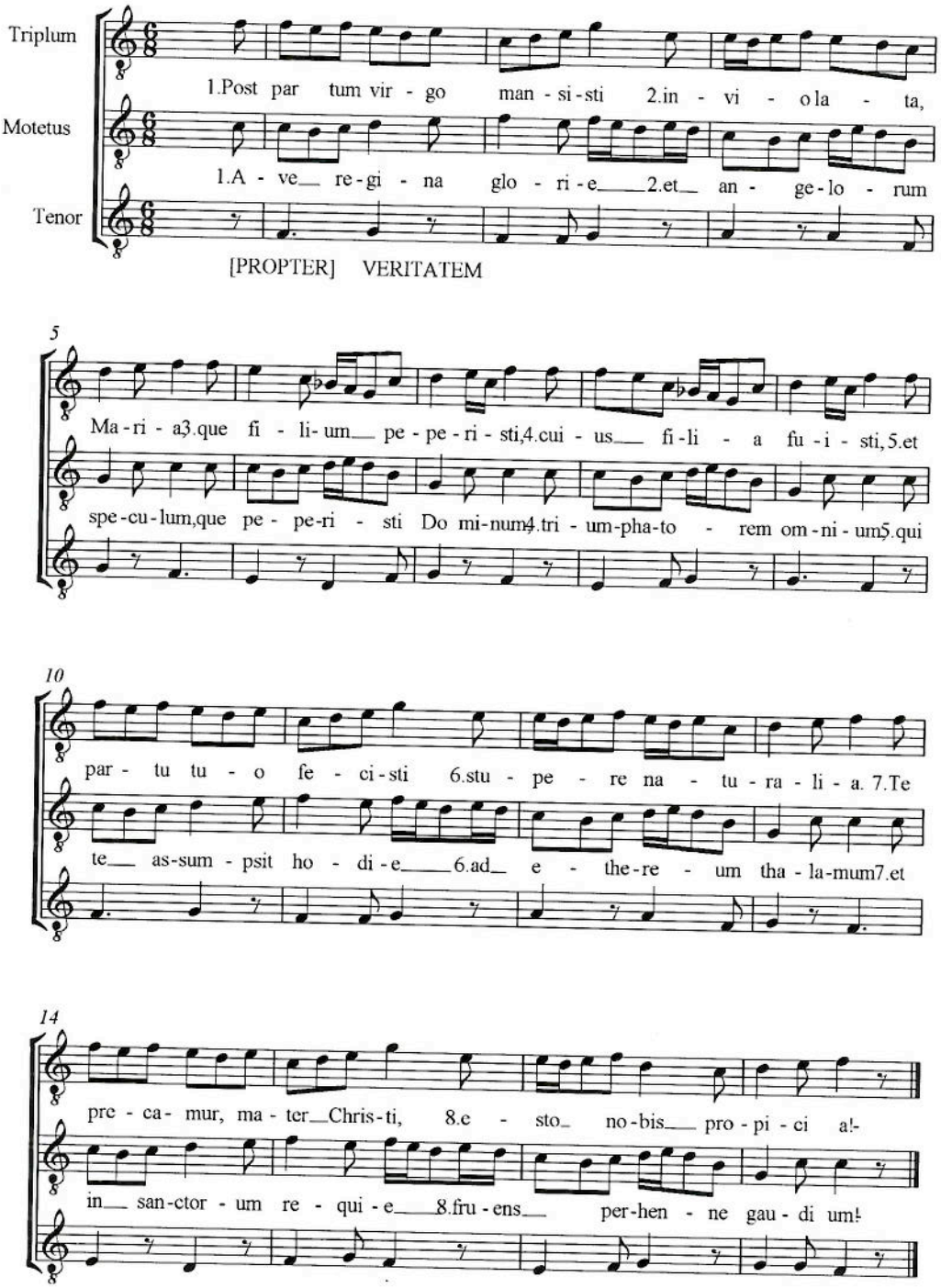
Montpellier Codex Motet 63



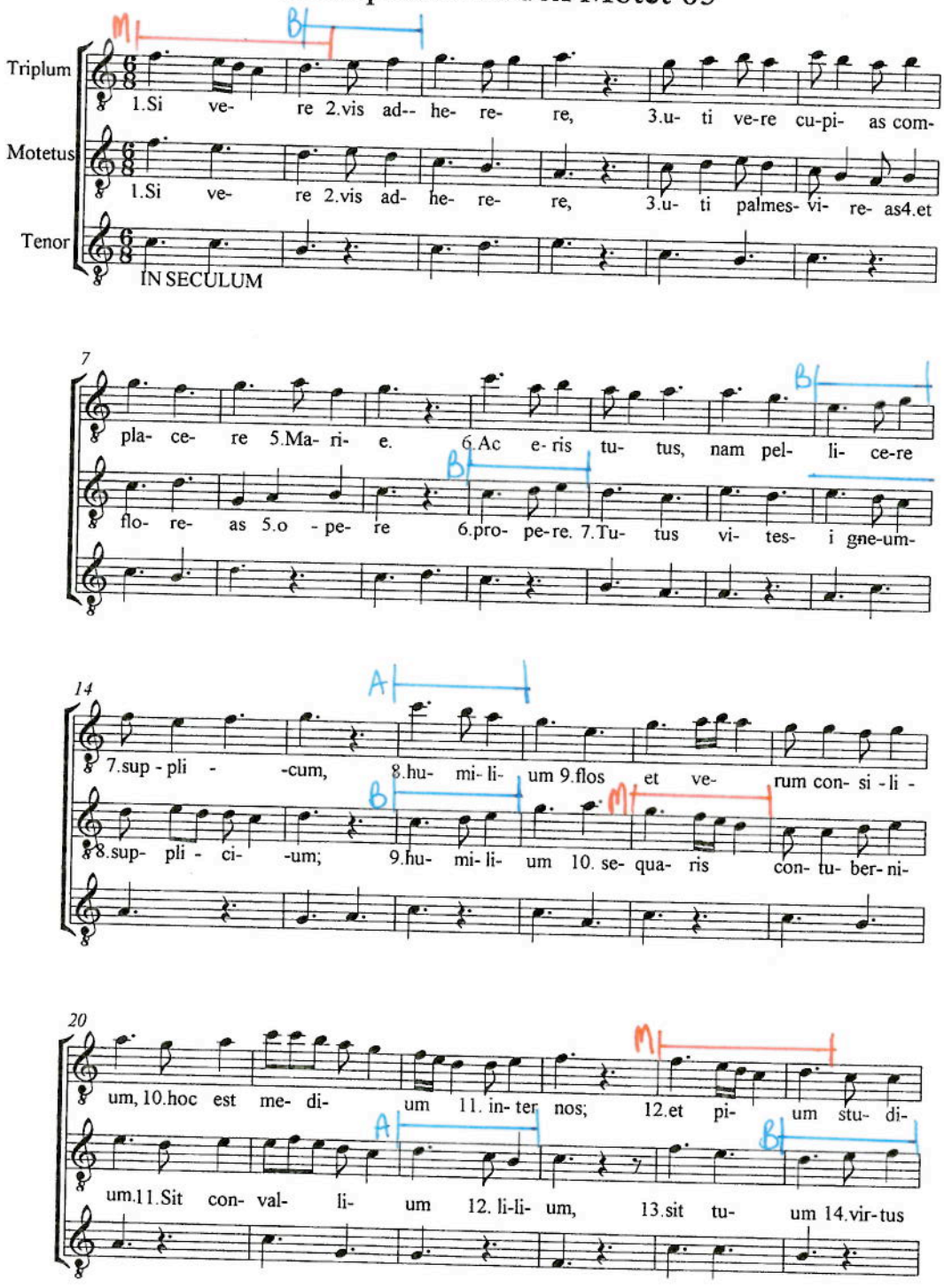

24
la 13.mor- tis ex- ter- mi- ni-um,- 14.sa- lus men- ti- um, 15.clau- stra pan- dens
e. 13.Hec sol- vit scri- ni-a 14.Y- sa- i- e, 15.re- se-rans
30
cc-- li--ca__16.cla vis Da-vi- ti- ca, 17.ca-put ho-stis te- rens
o- sti- a 16.clau- sa pa- tri- e, 17. vi - dans ex- i- mi--a
35
18.Iu- dith be- - li3 - ca, 19.li- gnum vi- te fe- rens 20.aar- bor flo - ri-
18.re - gem glo- ri- e, 19. qui so- la gra - ti - a 20.ple - nus gra - ti -
40
da, 21.pi- gras rno- ve22.men-tes,- fo- ve 23.cor-- da lan- gui- da!
e - 21.fa- etus est ho- - sti- a, - 22.fi- nis ho- sti-- e. -

Appendix 2-64

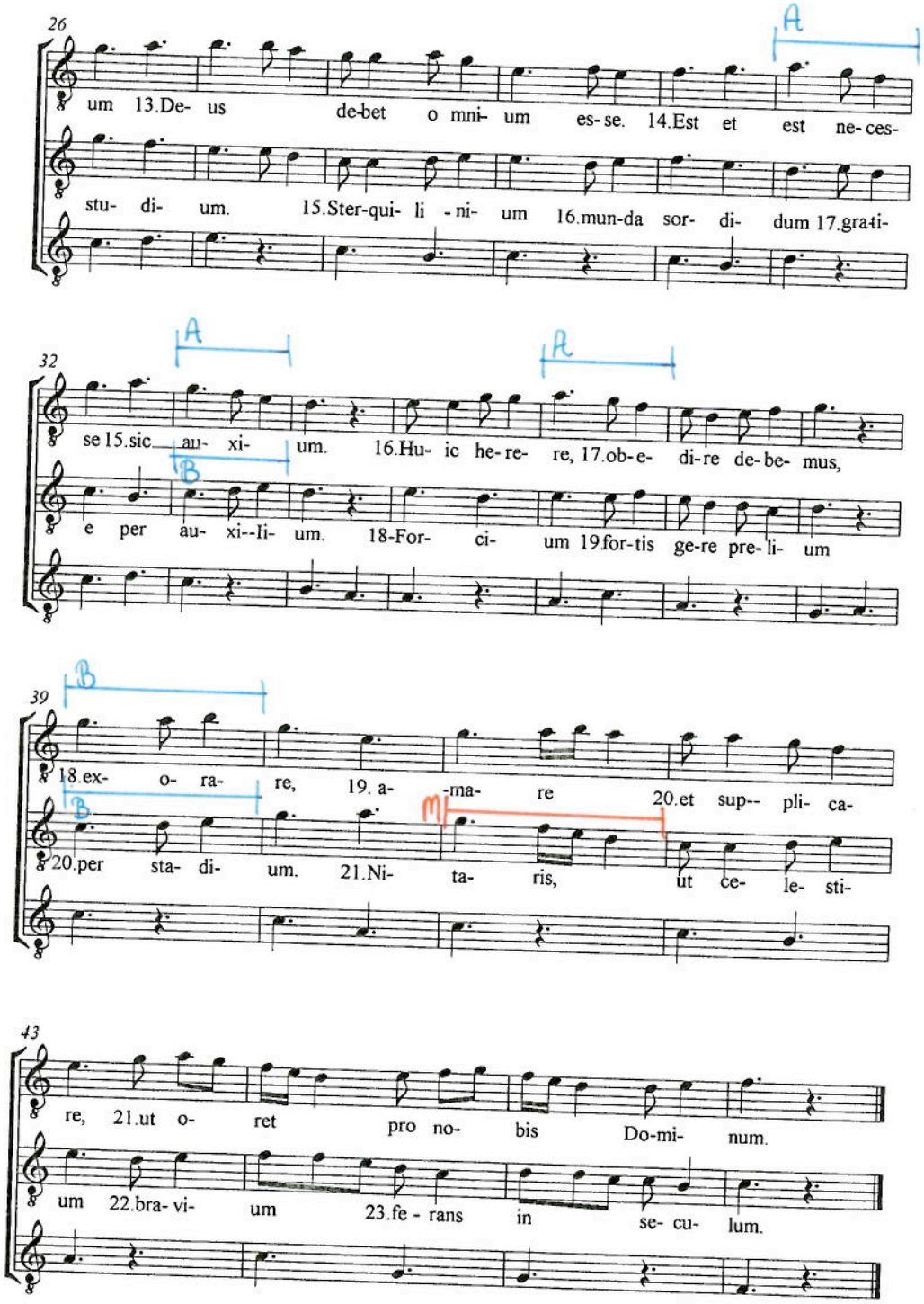
Montpellier Codex Motet 64



Montpellier Codex Motet 65

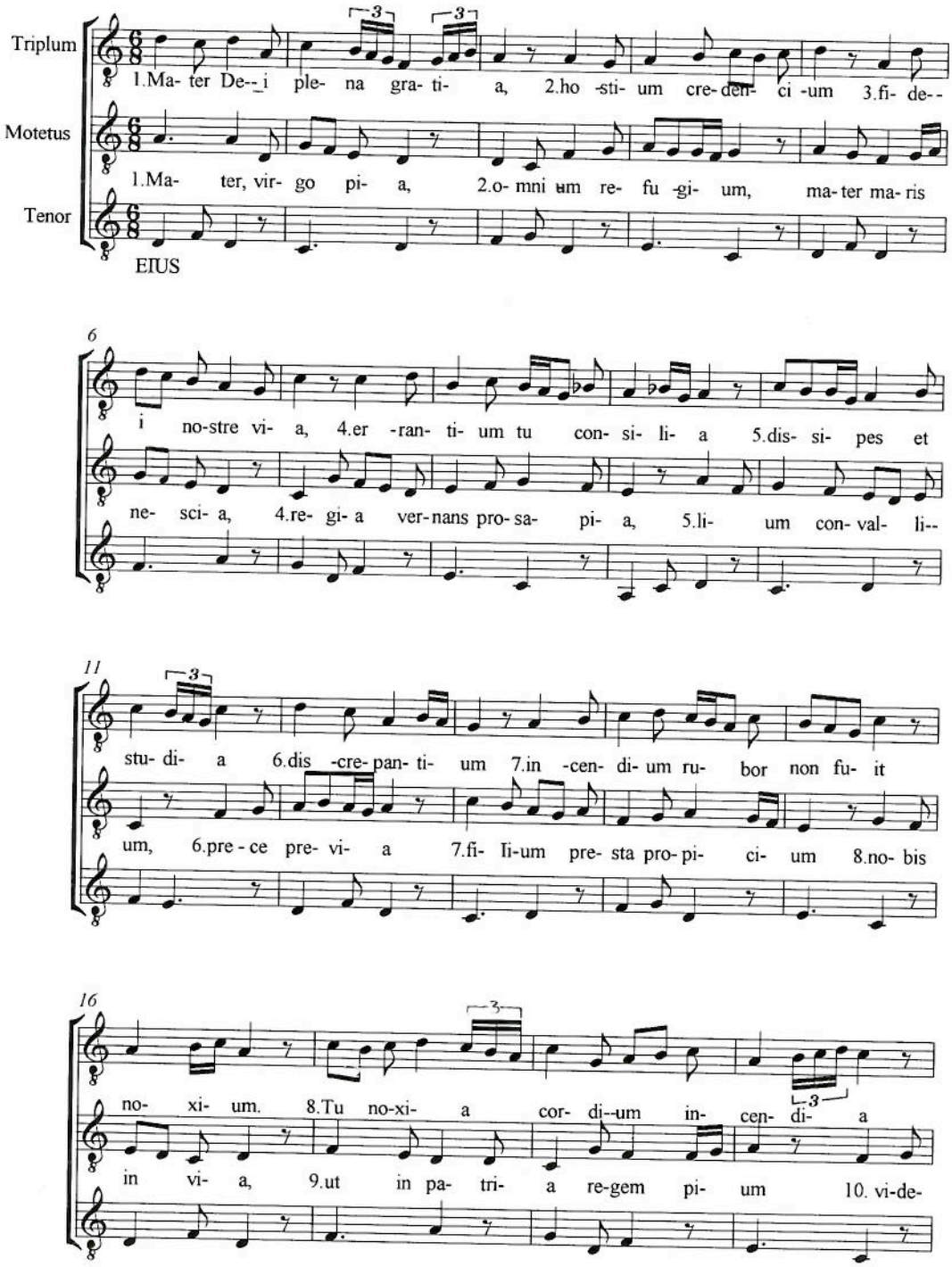


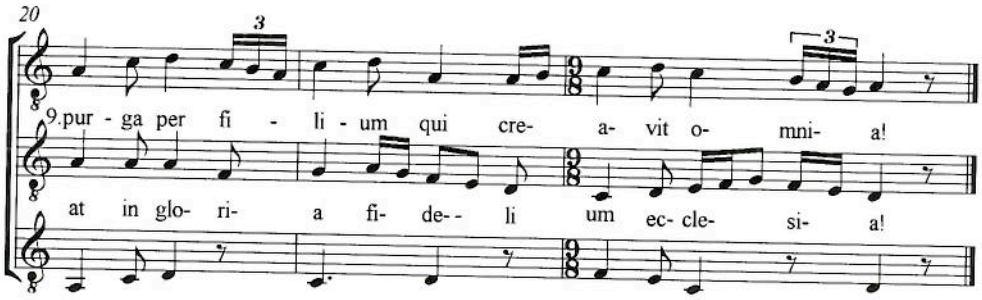
Motifs A, B and M are discussed in Appendix 7.


26
A
um 13.De- us de-bet o mni- um es- se. 14.Est et est ne- ces-
stu- di- um. 15.Ster-qui- li - ni- um 16.mun-da sor- di- dum 17.gra-ti-
32
A
A
se 15.sic au- xi- um. 16.Hu- ic he- re- re, 17.ob- e- di- re de- be- mus,
B
e per au- xi--Ii- um. 18-For- ci- um 19for-tis ge-re pre- li- um
39
B
18.ex- o- ra- re, 19. a- -ma- re 20.et sup-- pli- ca-
B
M
20.per sta- di- um. 21.Ni- ta- ris, ut ce- le- sti-
43
re, 21.ut o- ret pro no- bis Do-mi- num.
um 22.bra- vi- um 23.fe - rans in se- cu- lum.

Appendix 2-66

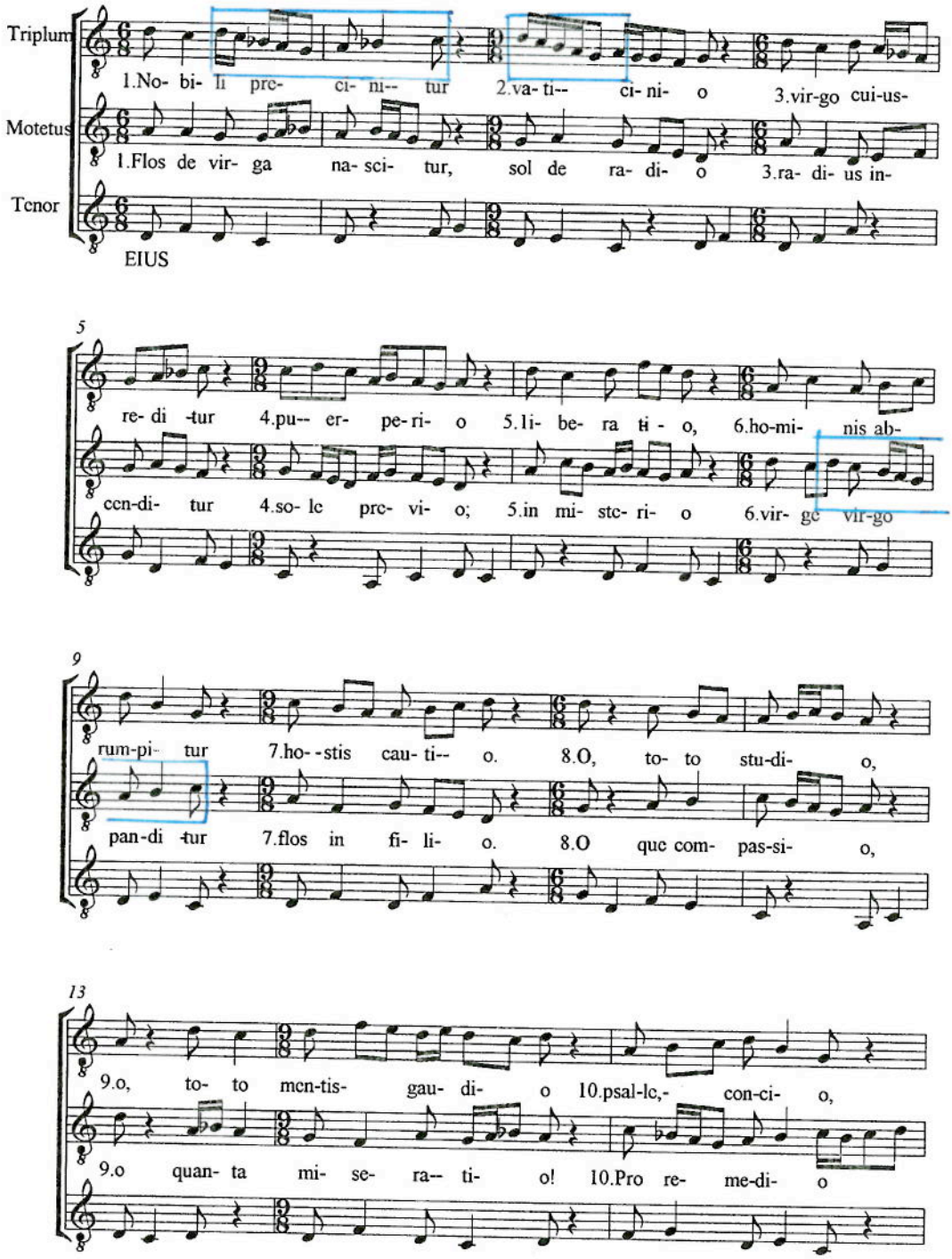
Montpellier Codex Motet 66

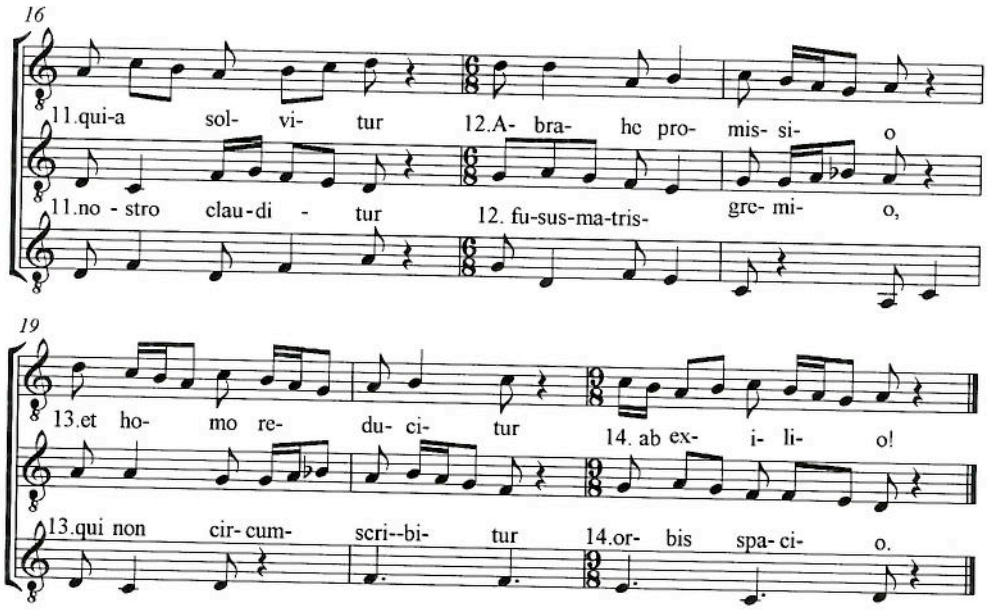



20
9.pur - ga per fi - li - um qui cre- a- vit o- mni- a!
at in glo- ri- a fi- de- - li um ec- cle- si- a!

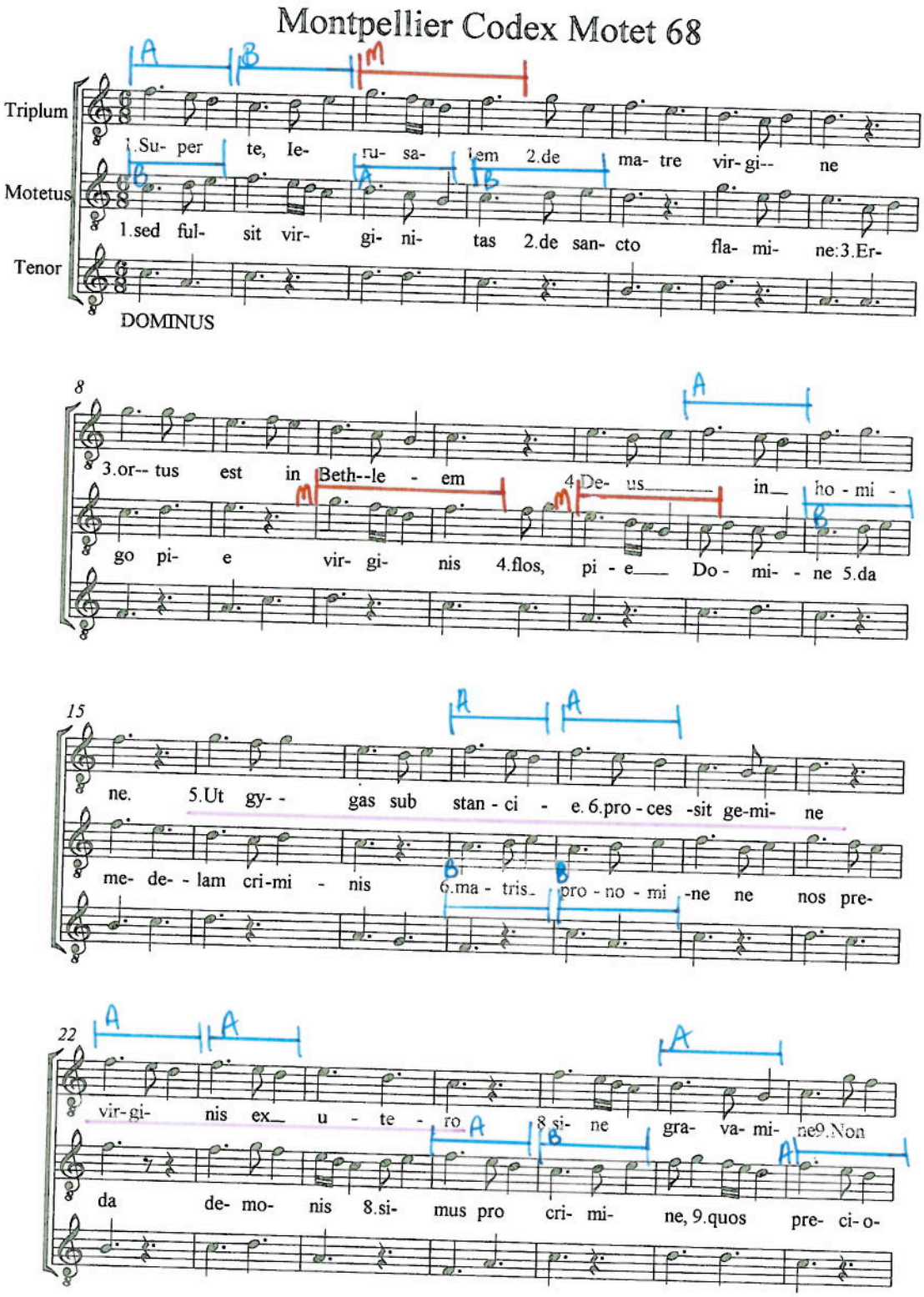
Appendix 2-67

Montpellier Codex Motet 67

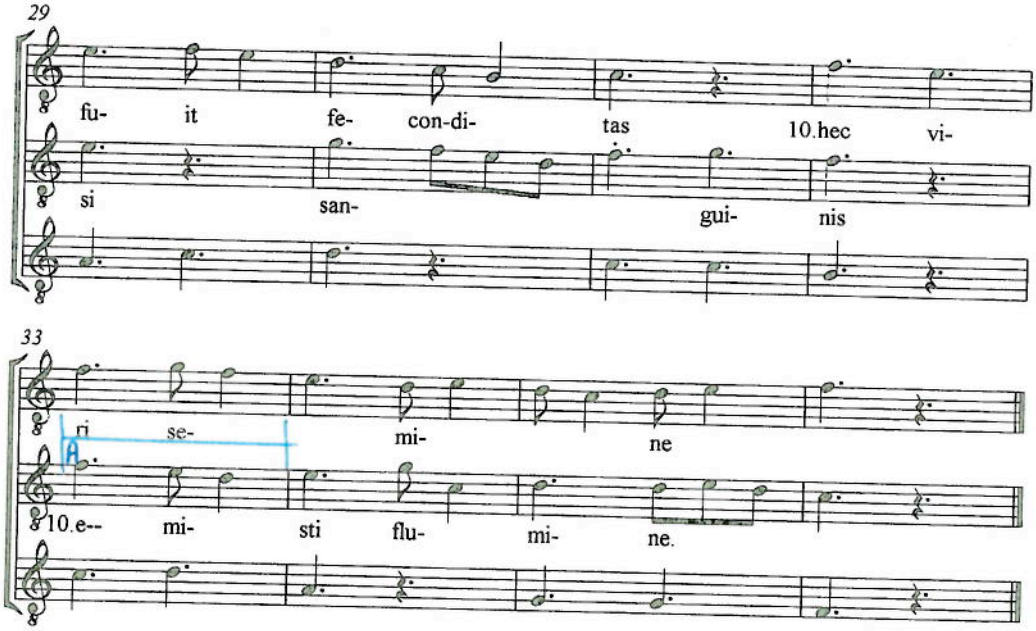



16
11.qui-a sol- vi- tur 12.A- bra- he pro- mis- si- o
11.no - stro clau-di - tur 12. fu-sus-ma-tris- gre- mi- o,
19
13.et ho- mo re- du- ci- tur 14. ab ex- i- li- o!
13.qui non cir-cum- scri--bi- tur 14.or- bis spa-ci- o.

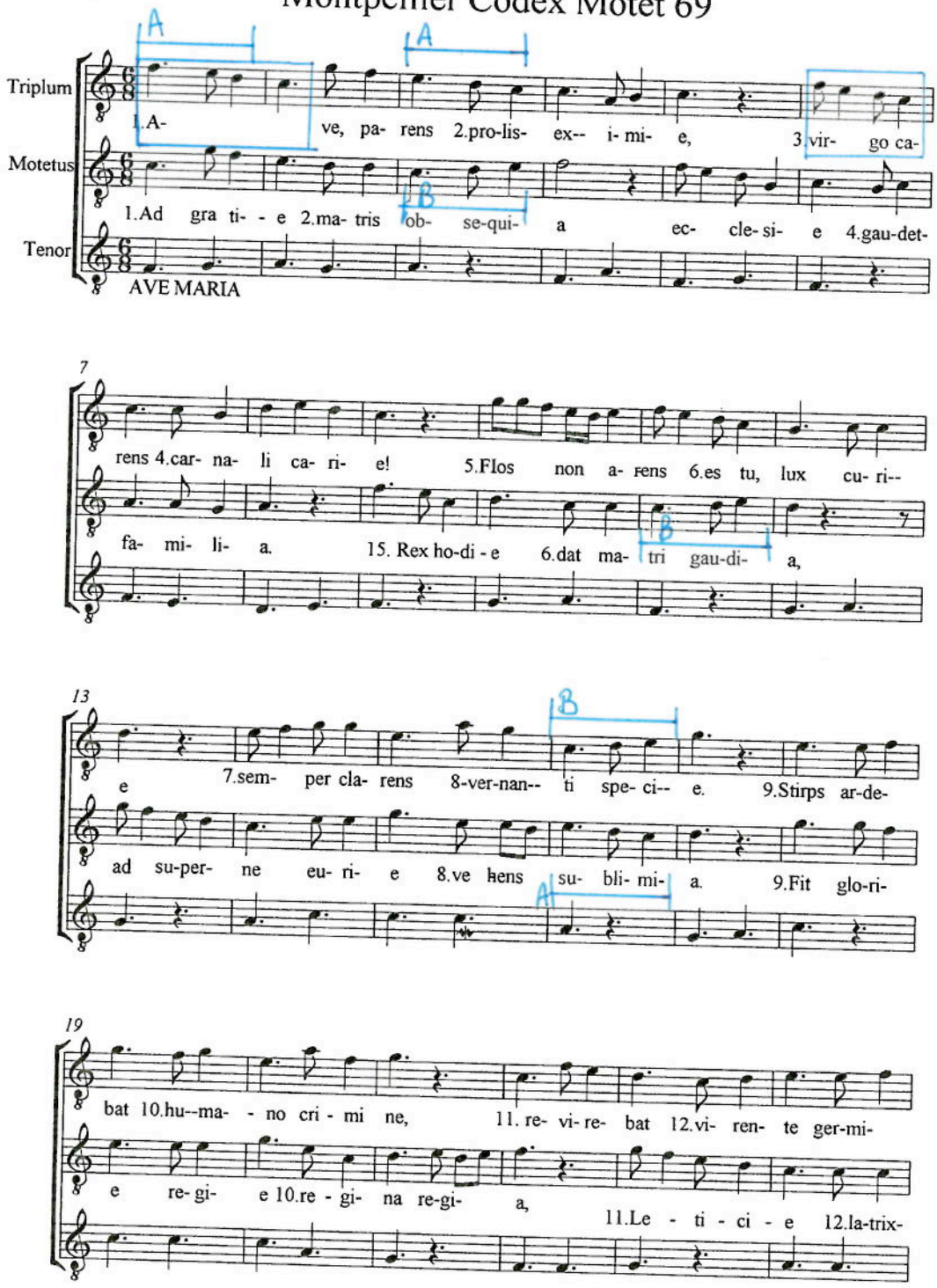
Appendix 2-68



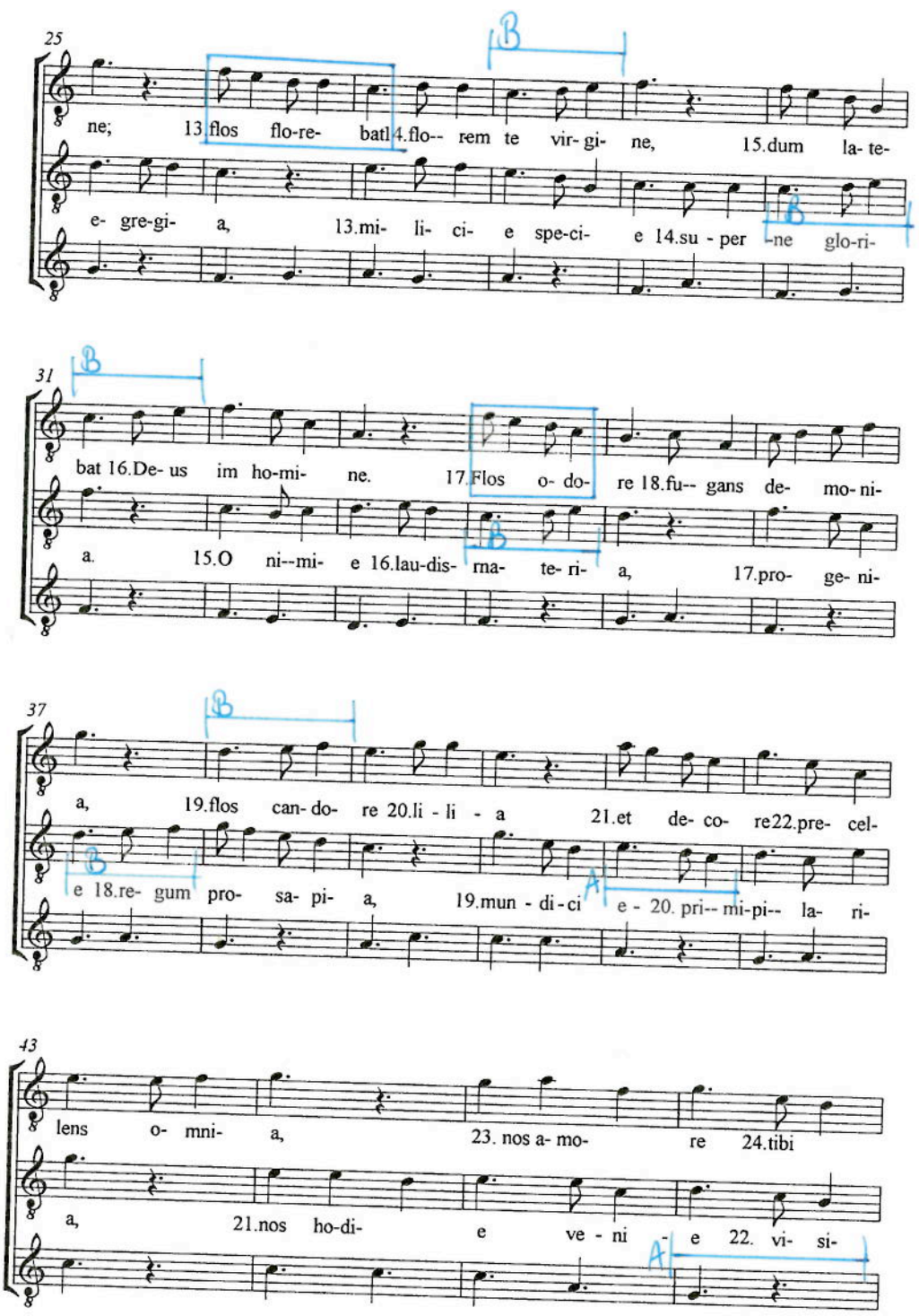
Motifs A, B and M are discussed in Appendix 7.

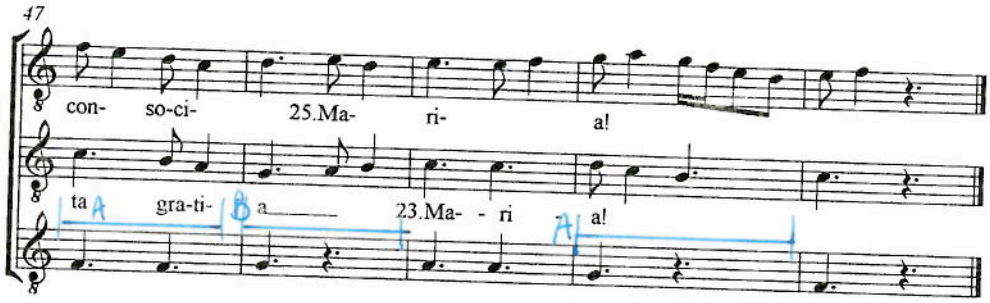

29
fu- it fe- con-di- tas 10.hec vi-
si san- gui- nis
33
ri se- mi- ne
A
10.e-- mi- sti flu- mi- ne.

Montpellier Codex Motet 69



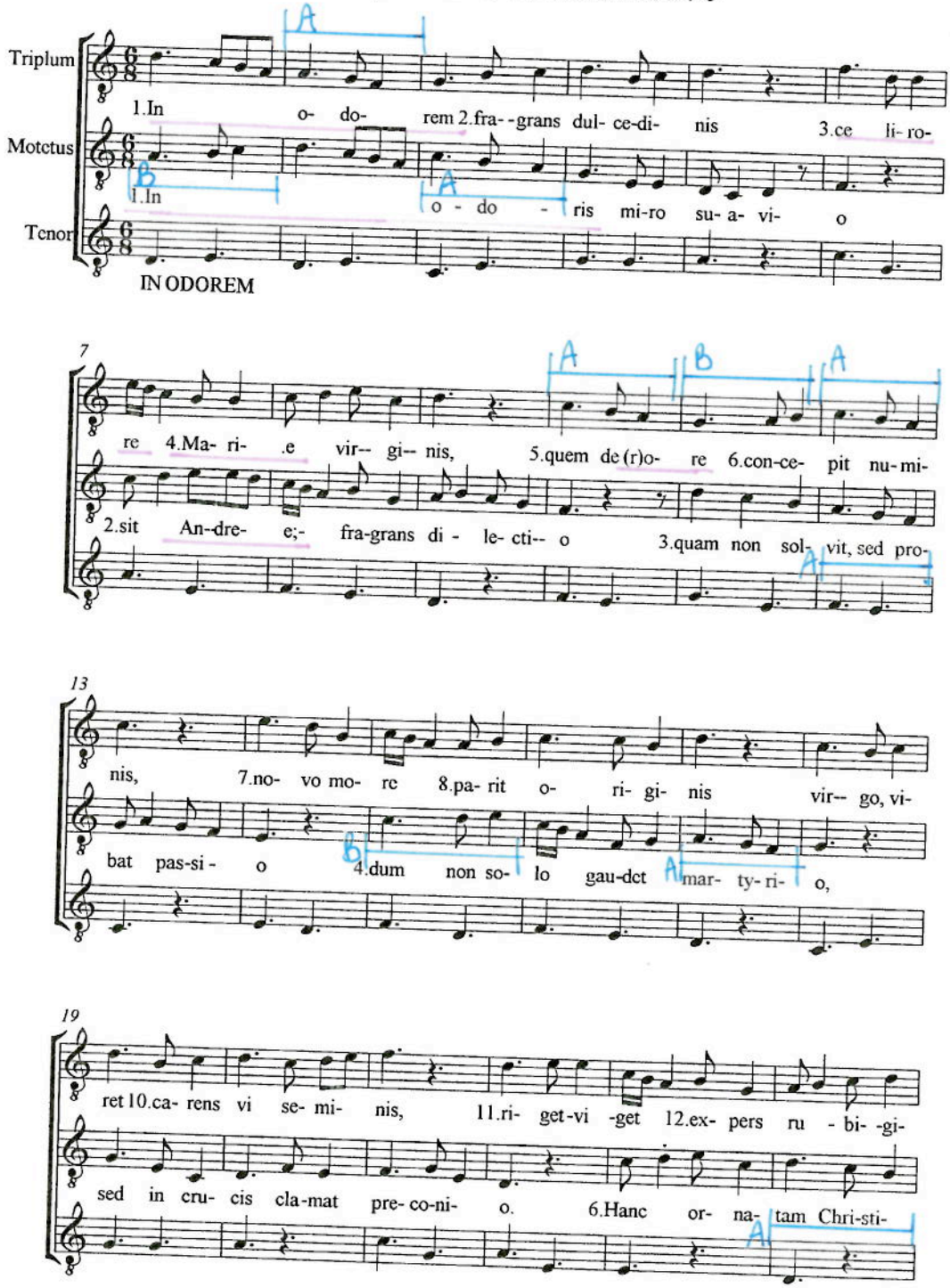
Motifs A and B are discussed in Appendix 7.


25
ne; 13.flos flo-re- batl 14.flo-- rem te vir- gi- ne, 15.dum la- te-
e- gre-gi- a, 13.mi- li- ci- e spe-ci- e 14.su - per -ne glo-ri-
31
bat 16.De- us im ho-mi- ne. 17.Flos o- do- re 18.fu-- gans de- mo-ni-
a. 15.O ni--mi- e 16.lau-dis- rna- te- ri- a, 17.pro- ge- ni-
37
a, 19.flos can- do- re 20.li - li - a 21.et de- co- re22.pre- cel-
e 18.re- gum pro- sa- pi- a, 19.mun - di - ci e - 20. pri-- mi-pi-- la- ri-
43
lens o- mni- a, 23. nos a- mo- re 24.tibi
a, 21.nos ho-di- e ve - ni - e 22. vi- si-

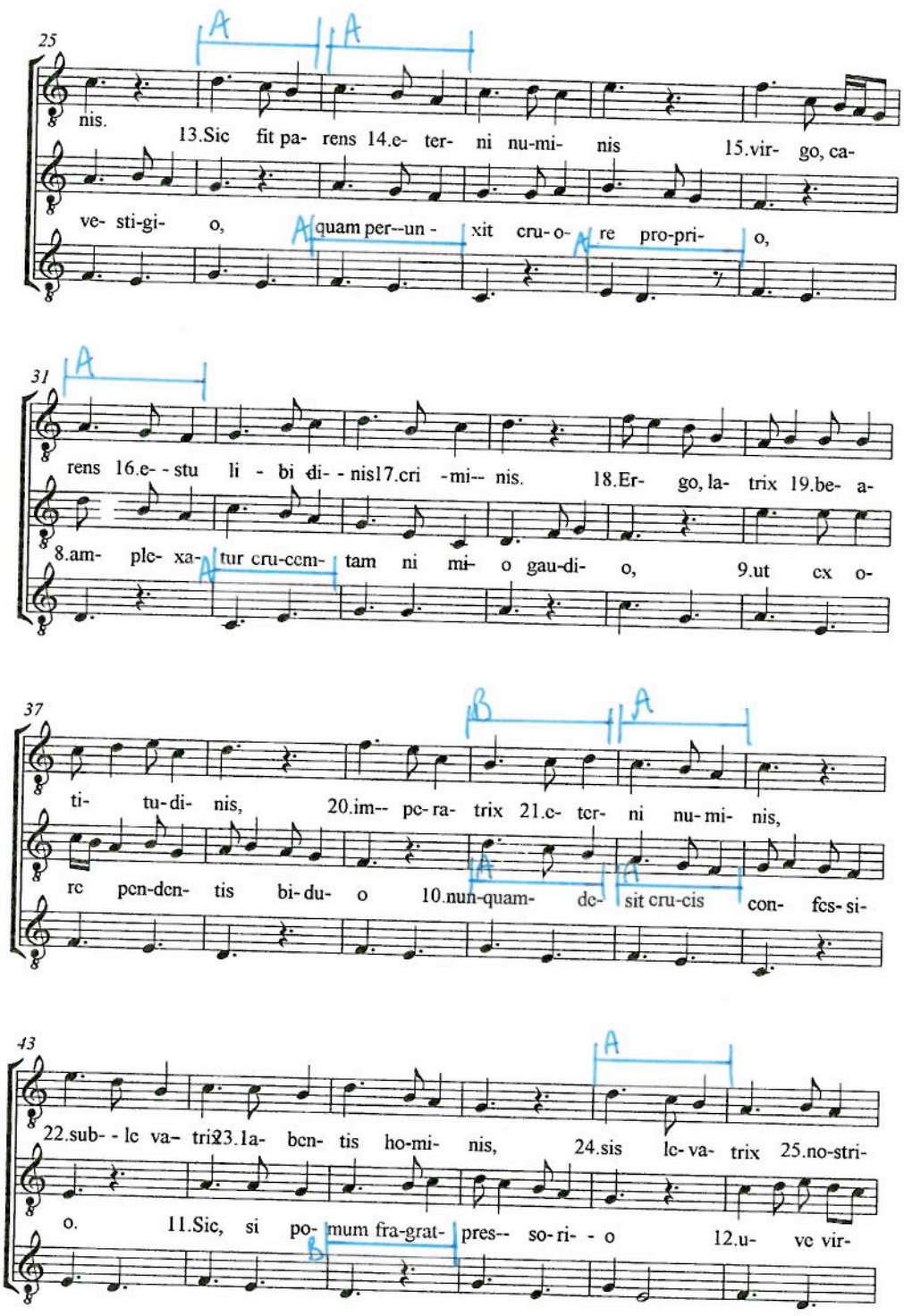

47
con- so-ci- 25.Ma- ri- a!
ta gra-ti- a 23.Ma- - ri a!

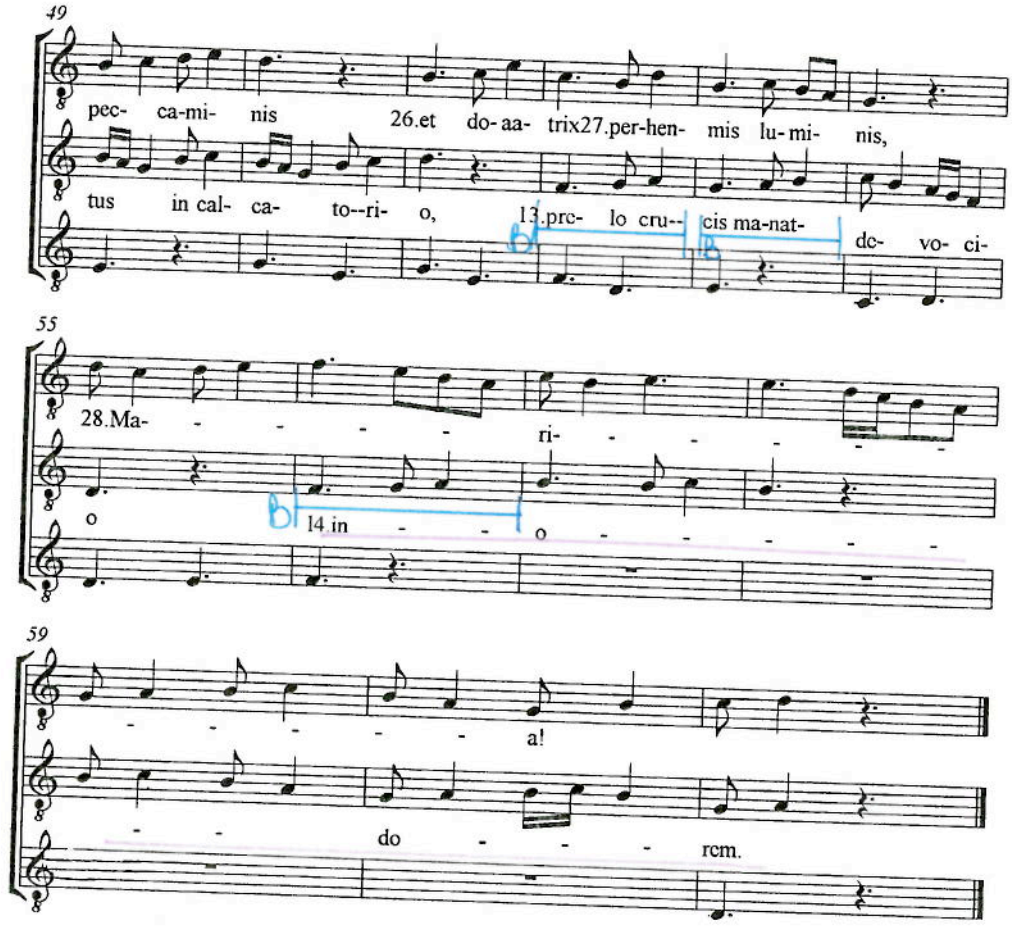
Appendix 2-70

Montpellier Codex Motet 70



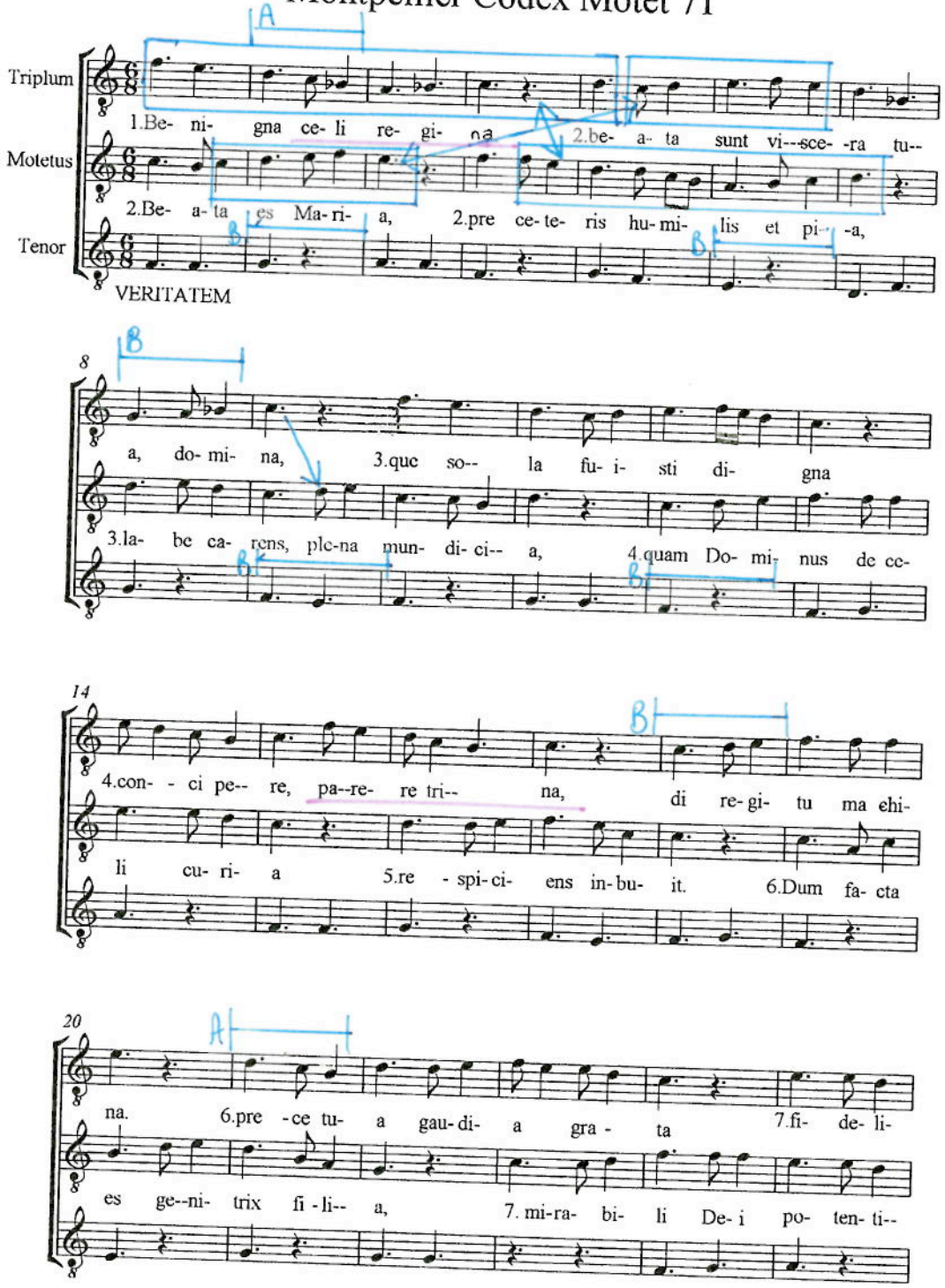
Motifs A and B are discussed in Appendix 7.


25
A
A
nis.
13.Sic fit pa- rens 14.e- ter- ni nu-mi- nis 15.vir- go, ca-
ve- sti-gi- o, quam per--un - xit cru- o- re pro-pri- o,
31
A
rens 16.e- - stu li - bi di- - nis17.cri -mi-- nis. 18.Er- go, la- trix 19.be- a-
8.am- ple- xa- tur cru-cem- tam ni mi- o gau-di- o, 9.ut ex o-
37
B
A
ti- tu-di- nis, 20.im-- pe-ra- trix 21.e- ter- ni nu-mi- nis,
re pen-den- tis bi-du- o 10.nun-quam- de- sit cru-cis con- fes- si-
43
A
22.sub- - le va- tri23.la- ben- tis ho-mi- nis, 24.sis le- va- trix 25.no-stri-
o. 11.Sic, si po- mum fra-grat- pres-- so-ri- - o 12.u- ve vir-
B

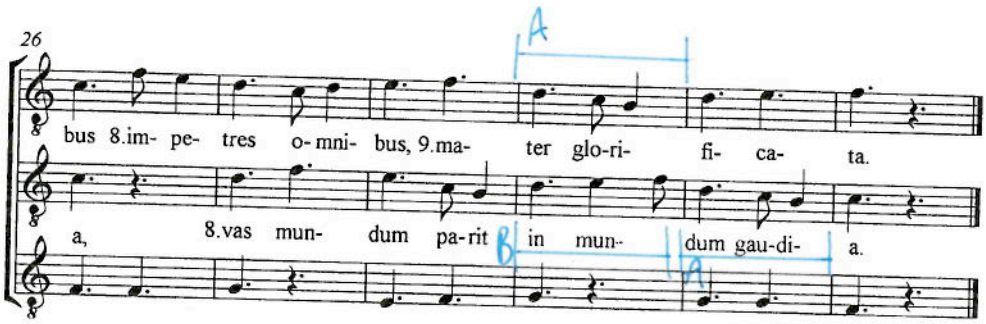

49
pec- ca-mi- nis 26.et do- aa- trix27.per-hen- mis lu-mi- nis,
tus in cal- ca- to--ri- o, 13.prc- lo cru-- cis ma-nat- dc- vo- ci-
55
28.Ma- - - - - ri- - - - - -
o 14.in - - - o - - - - - -
59
- - - - - a!
- - do - - - rem.

Appendix 2-71

Montpellier Codex Motet 71

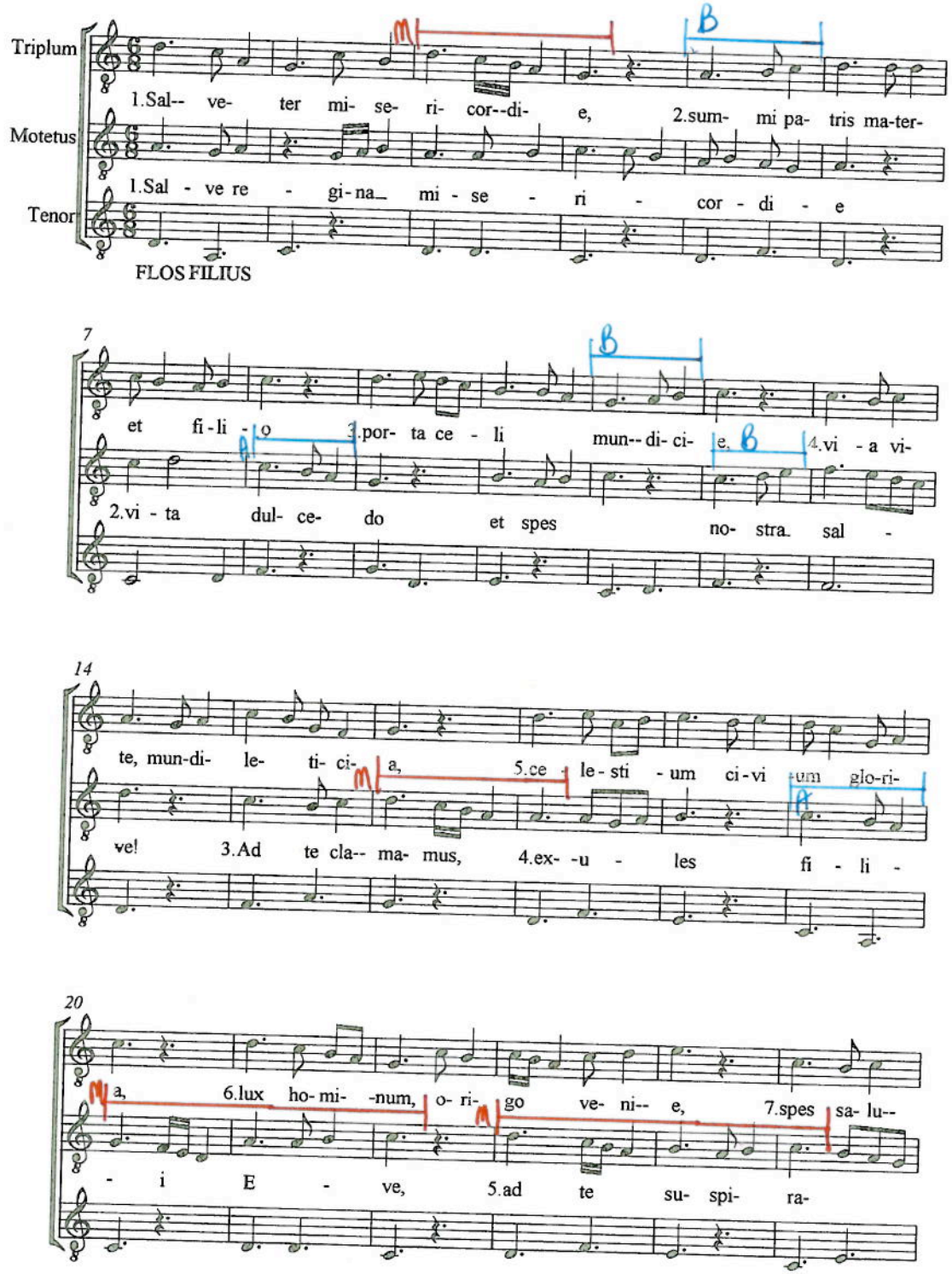


Motifs A and B are discussed in Appendix 7.

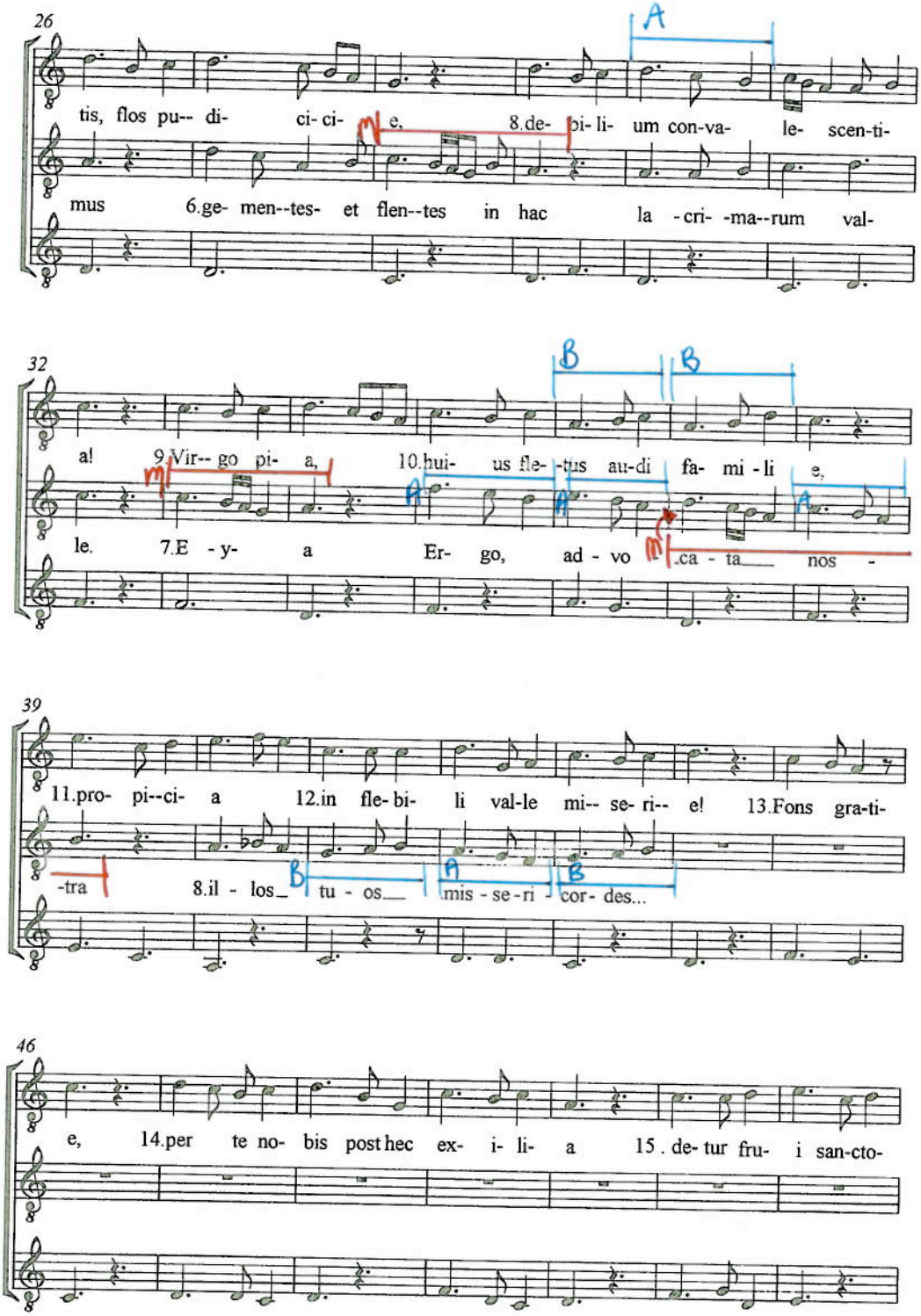

26
A
bus 8.im- pe- tres o- mni- bus, 9.ma- ter glo-ri- fi- ca- ta.
a, 8.vas mun- dum pa-rit B in mun- dum gau-di- a.
A

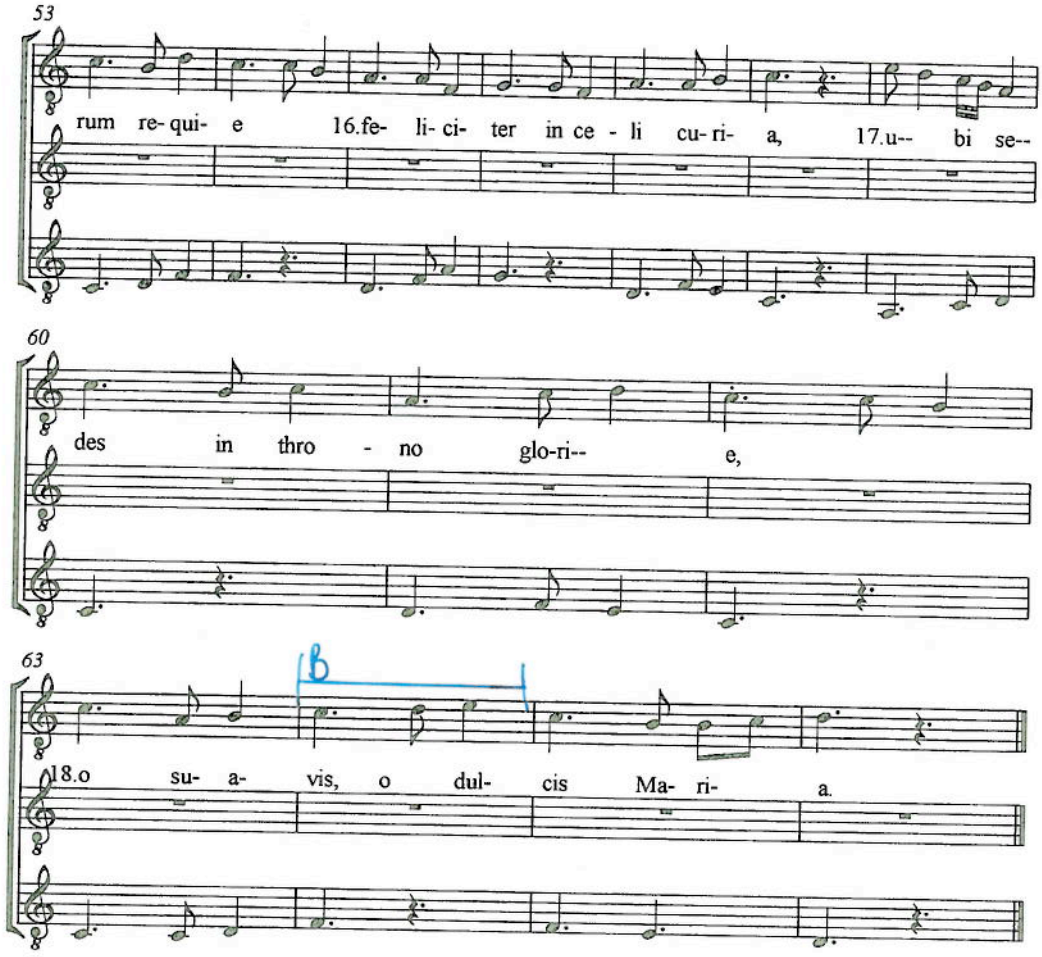
Appendix 2-72

Montpellier Codex Motet 72



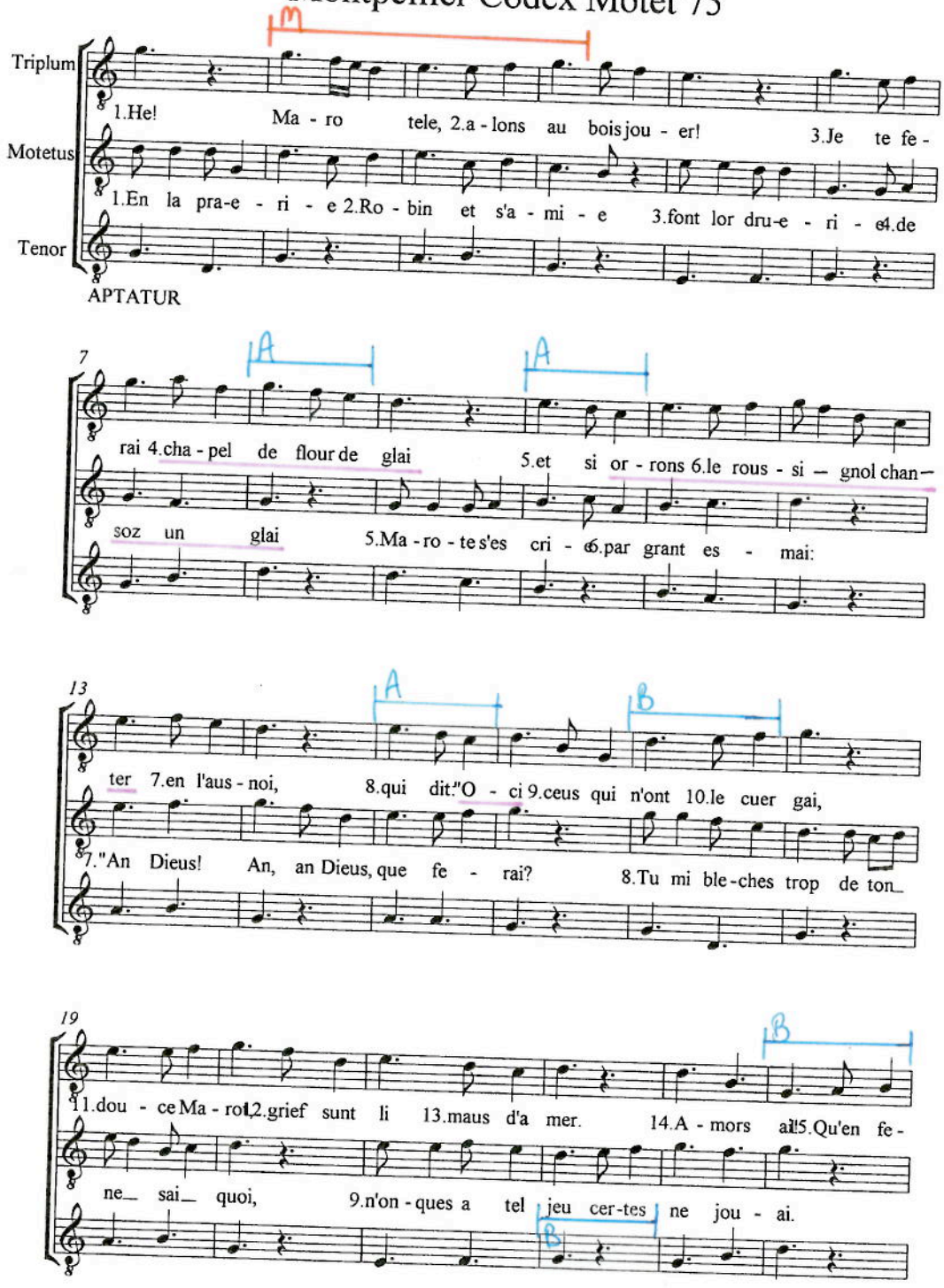
Motifs A, B and M are discussed in Appendix 7.


26
A
tis, flos pu-- di- ci- ci- e, 8.de- pi- li- um con-va- le- scen-ti-
mus 6.ge- men--tes- et flen--tes in hac la -cri- -ma--rum val-
32
B
B
a! 9.Vir-- go pi- a, 10.hui- us fle- -tus au-di fa- mi - li e,
le. 7.E - y- a Er- go, ad - vo .ca - ta nos -
39
11.pro- pi--ci- a 12.in fle- bi- li val-le mi-- se- ri-- e! 13.Fons gra-ti-
-tra 8.il - los_ tu - os mis - se - ri cor- des...
46
e, 14.per te no- bis post hec ex- i- li- a 15 . de- tur fru- i san-cto-

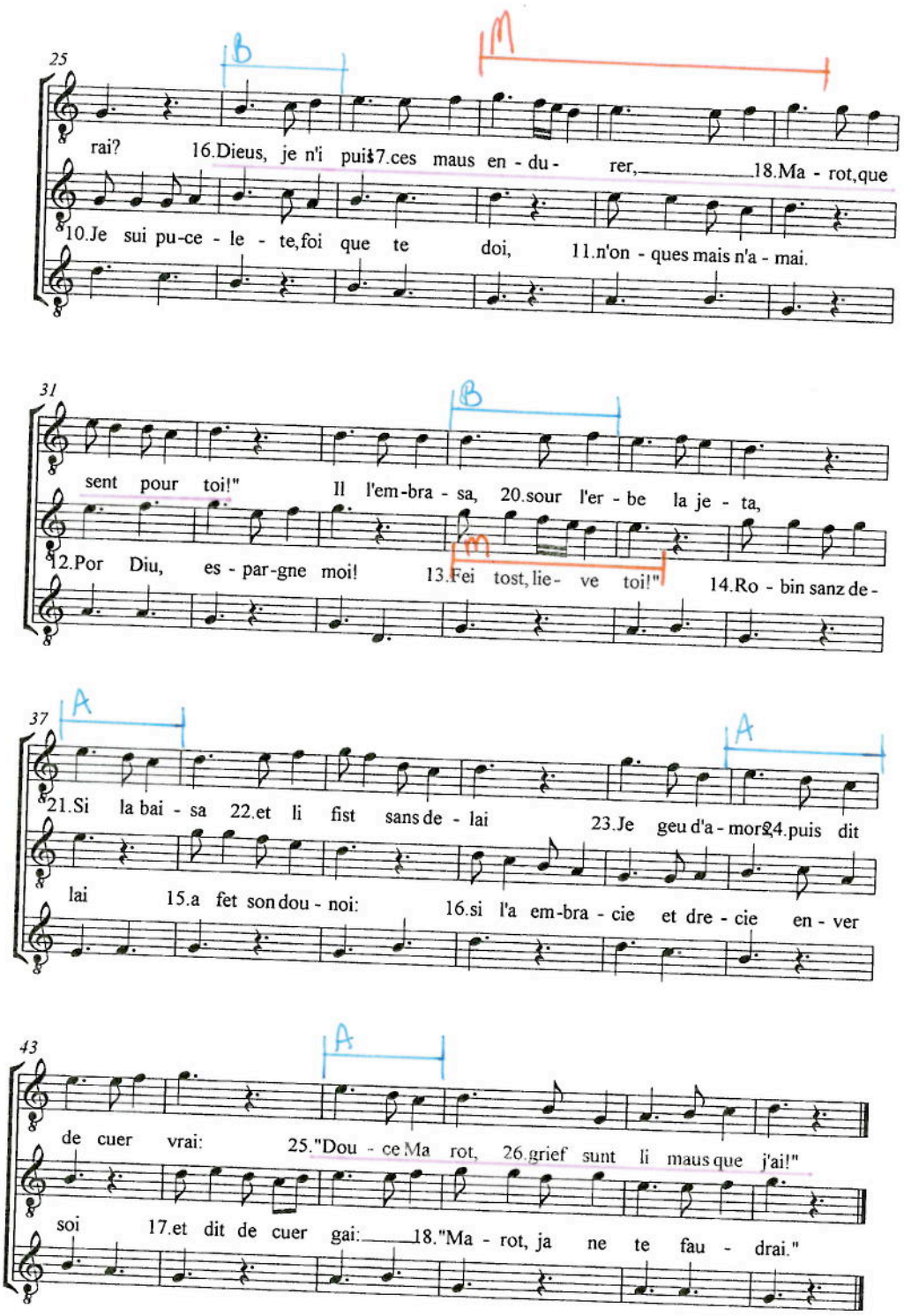


[Motetus lyrics mostly missing from manuscript.]

Montpellier Codex Motet 75

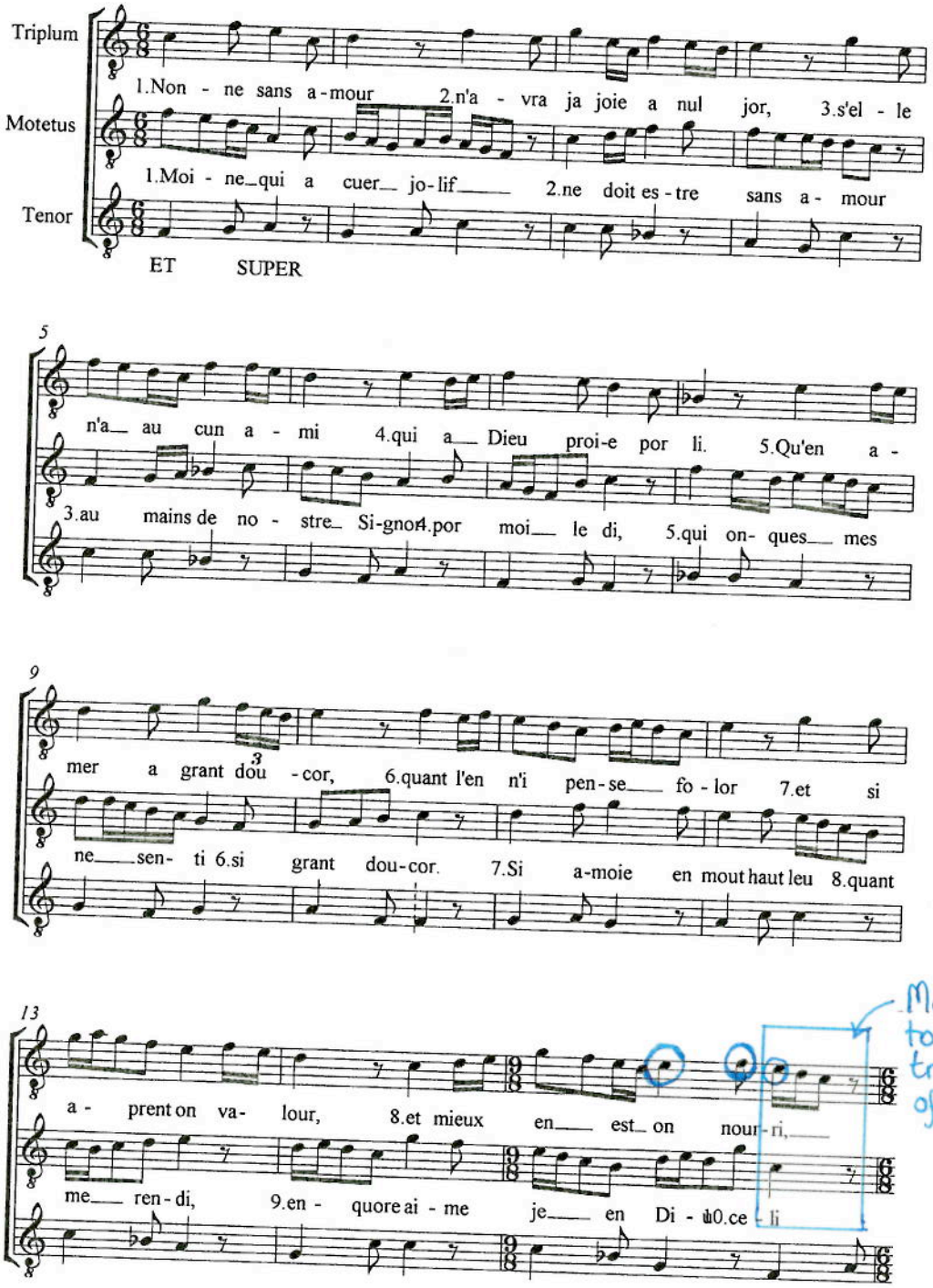


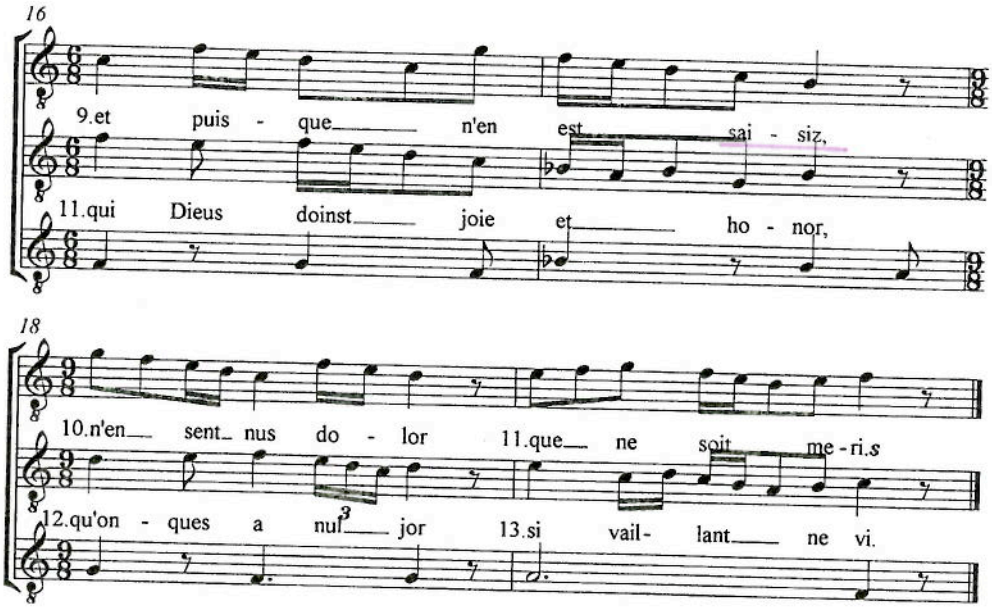
Motifs A, B and M are discussed in Appendix 7.


25
B
M
rai? 16.Dieus, je n'i pui 17.ces maus en - du - rer, 18.Ma - rot, que
10.Je sui pu-ce - le - te, foi que te doi, 11.n'on - ques mais n'a - mai.
31
B
sent pour toi!" Il l'em-bra - sa, 20.sour l'er - be la je - ta,
12.Por Diu, es - par-gne moi! 13.Fei tost, lie - ve toi!" 14.Ro - bin sanz de -
m
37
A
A
21.Si la bai - sa 22.et li fist sans de - lai 23.Je geu d'a - mor 24.puis dit
lai 15.a fet son dou - noi: 16.si l'a em-bra - cie et dre - cie en - ver
43
A
de cuer vrai: 25."Dou - ce Ma rot, 26.grief sunt li maus que j'ai!"
soi 17.et dit de cuer gai: 18."Ma - rot, ja ne te fau - drai."

Appendix 2-110

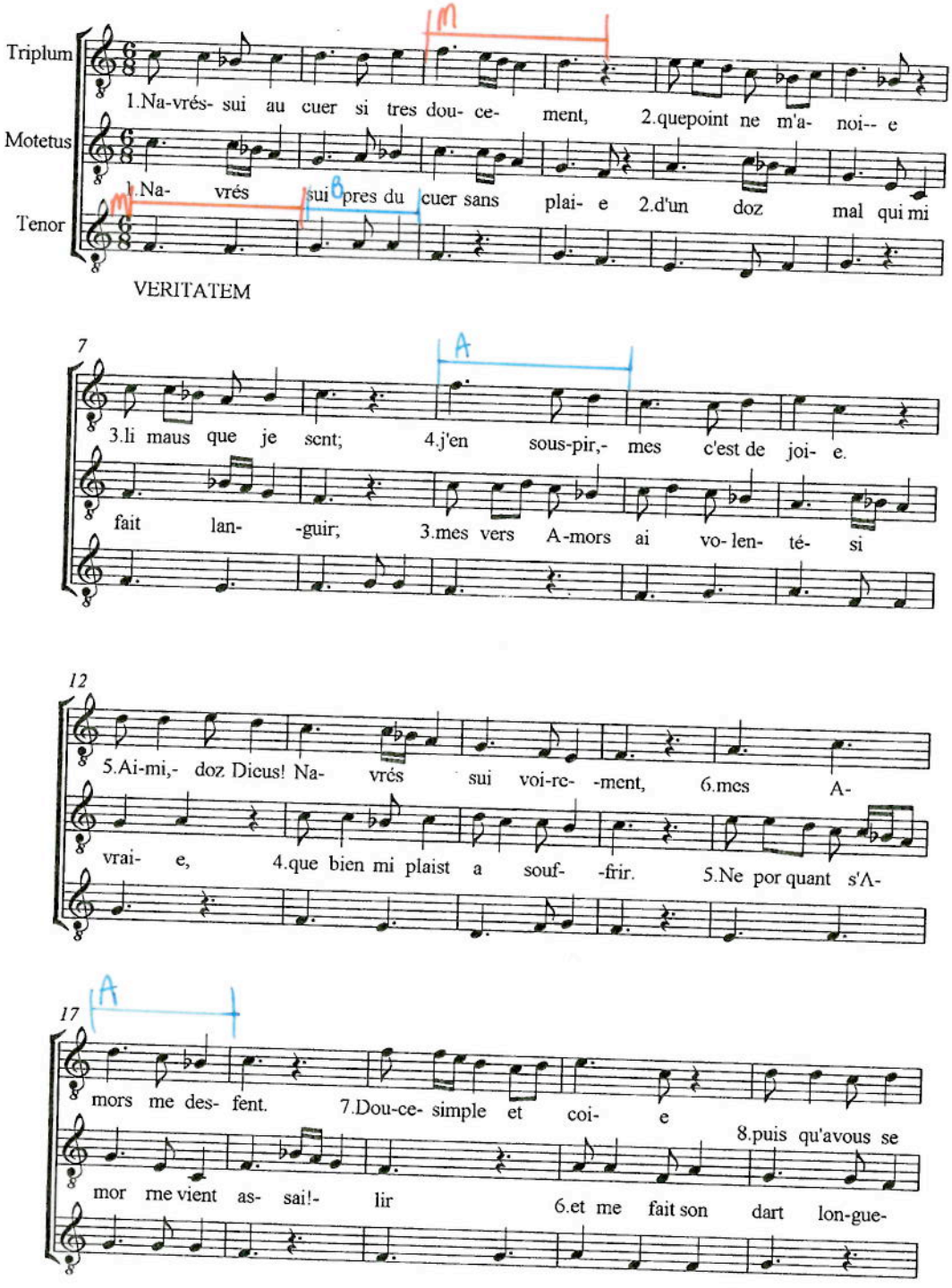
Montpellier Codex Motet 110



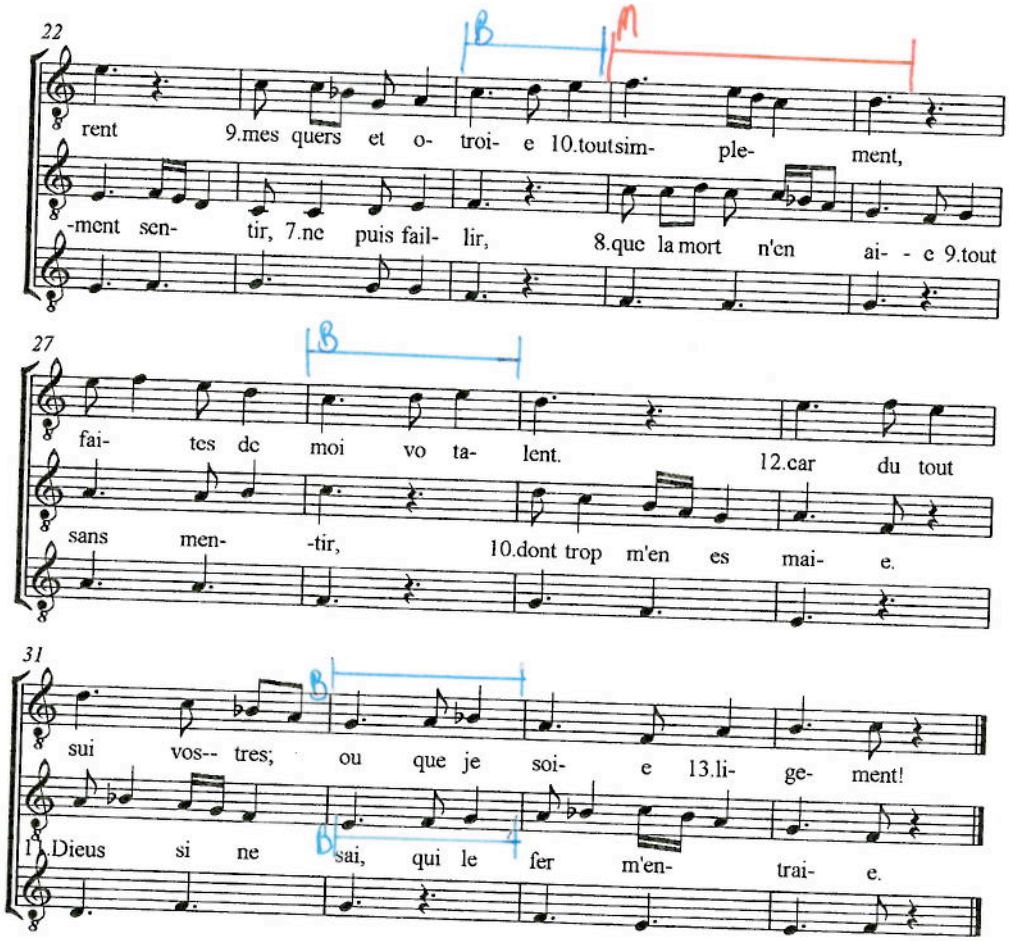

16
9.et puis - que n'en est sai - siz,
11.qui Dieus doinst joie et ho - nor,
18
10.n'en sent nus do - lor
11.que ne soit me - ri.s
12.qu'on - ques a nul jor
13.si vail - lant ne vi.

Appendix 2-113

Montpellier Codex Motet 113

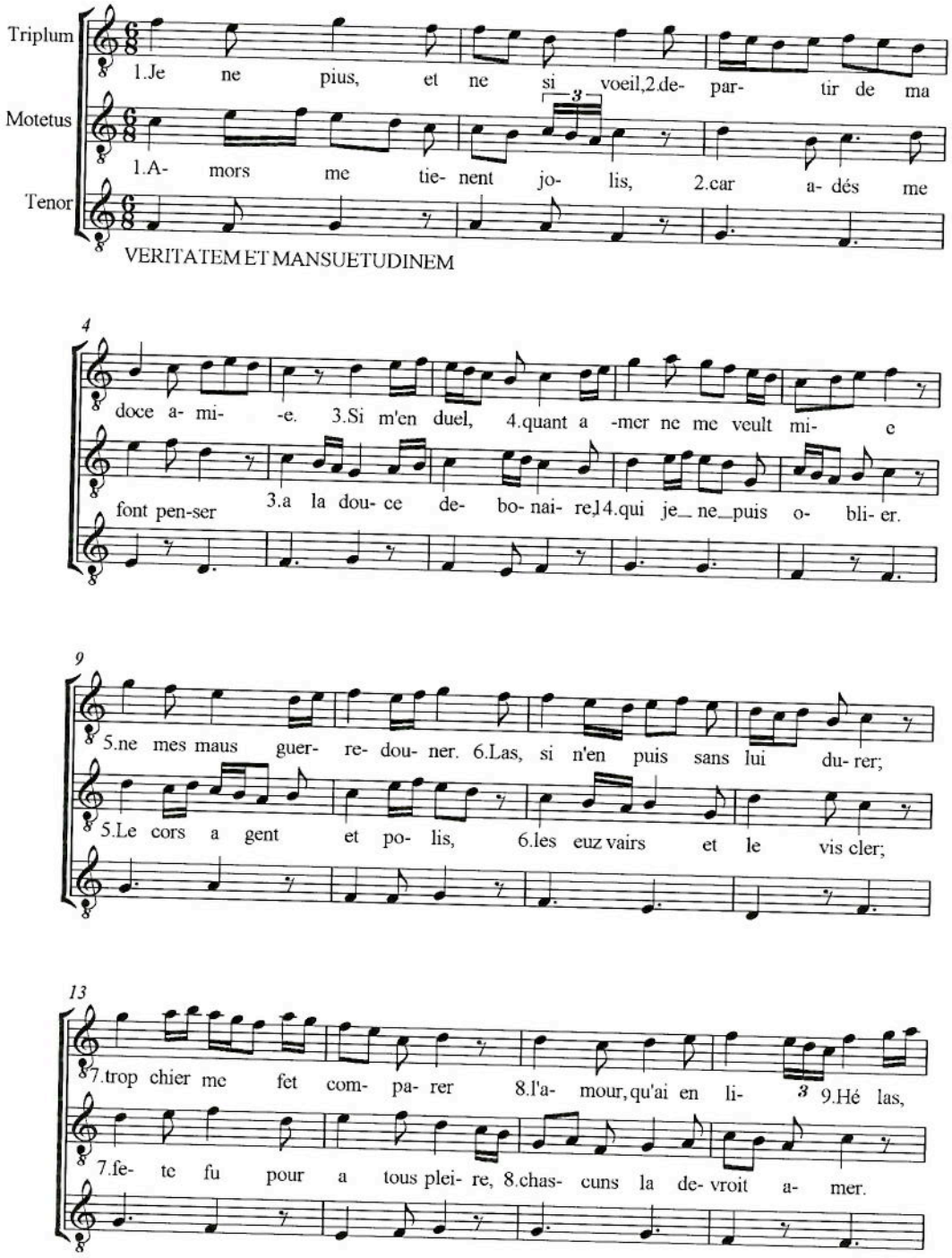


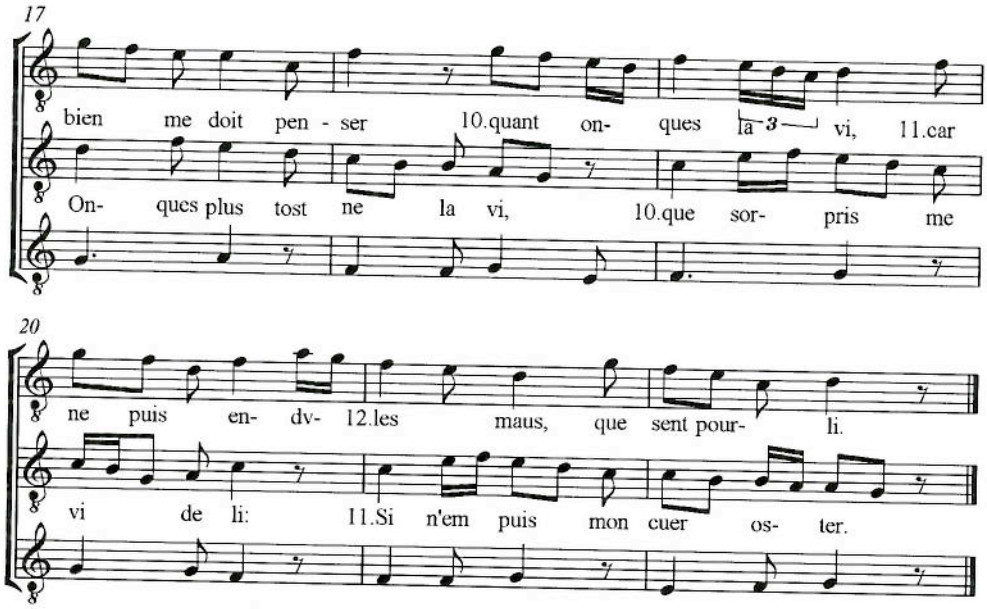
Motifs A, B and M are discussed in Appendix 7.


22
rent 9.mes quers et o- troi- e 10.toutsim- ple- ment,
-ment sen- tir, 7.ne puis fail- lir, 8.que la mort n'en ai- - e 9.tout
27
fai- tes de moi vo ta- lent. 12.car du tout
sans men- -tir, 10.dont trop m'en es mai- e.
31
sui vos-- tres; ou que je soi- e 13.li- ge- ment!
l'.Dieus si ne sai, qui le fer m'en- trai- e.

Appendix 2-125

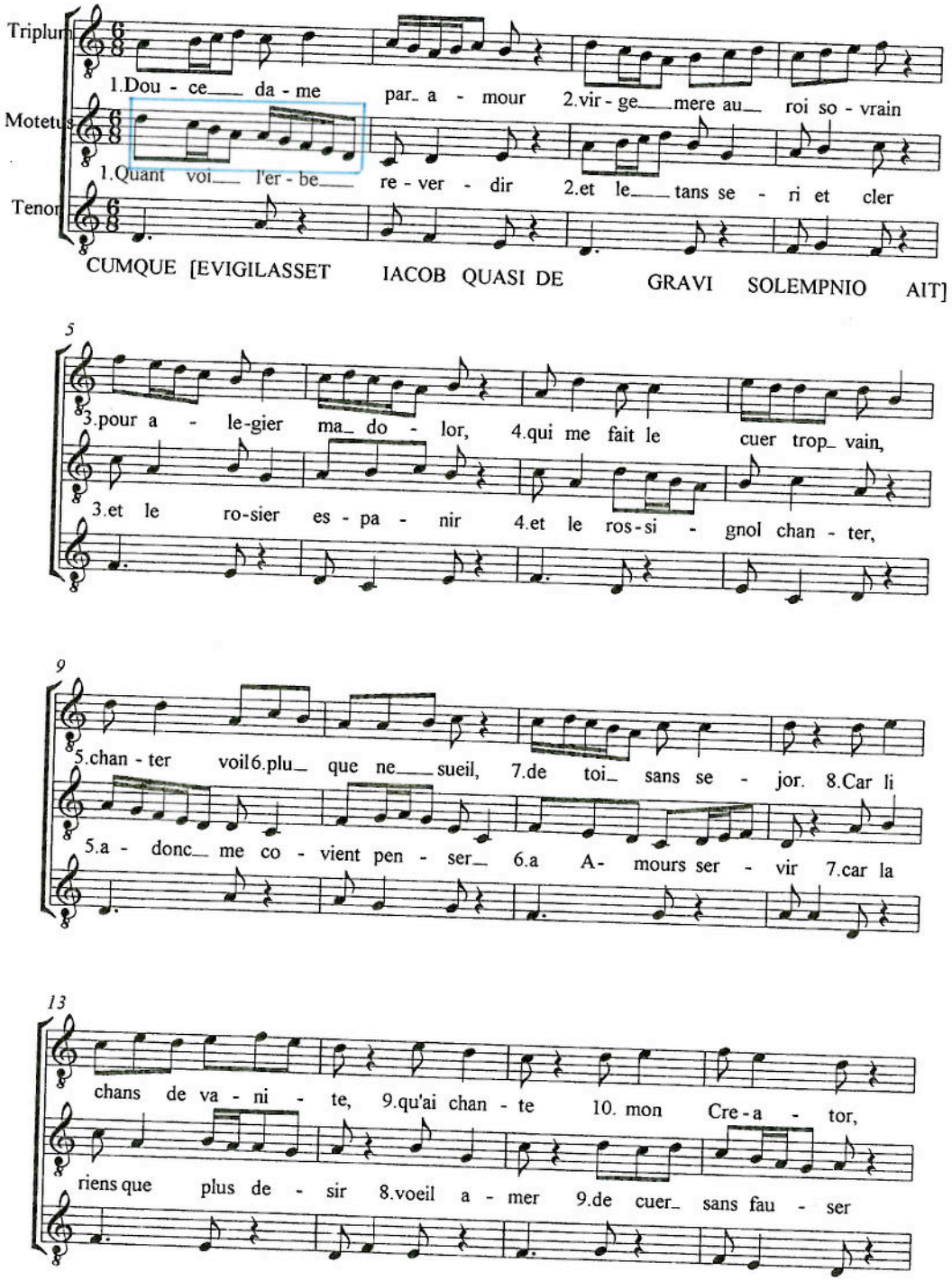
Montpellier Codex Motet 125

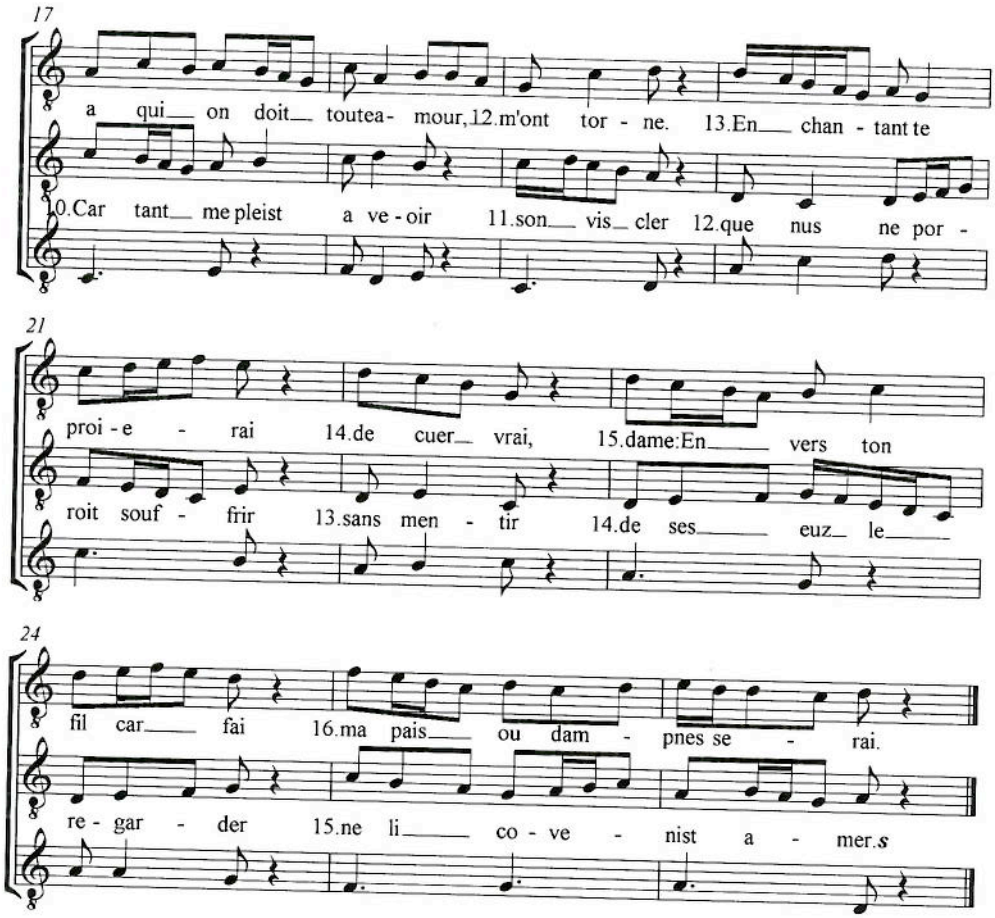



17
bien me doit pen - ser 10.quant on- ques la 3 vi, 11.car
On- ques plus tost ne la vi, 10.que sor- pris me
20
ne puis en- dv- 12.les maus, que sent pour- li.
vi de li: 11.Si n'em puis mon cuer os- ter.

Appendix 2-141

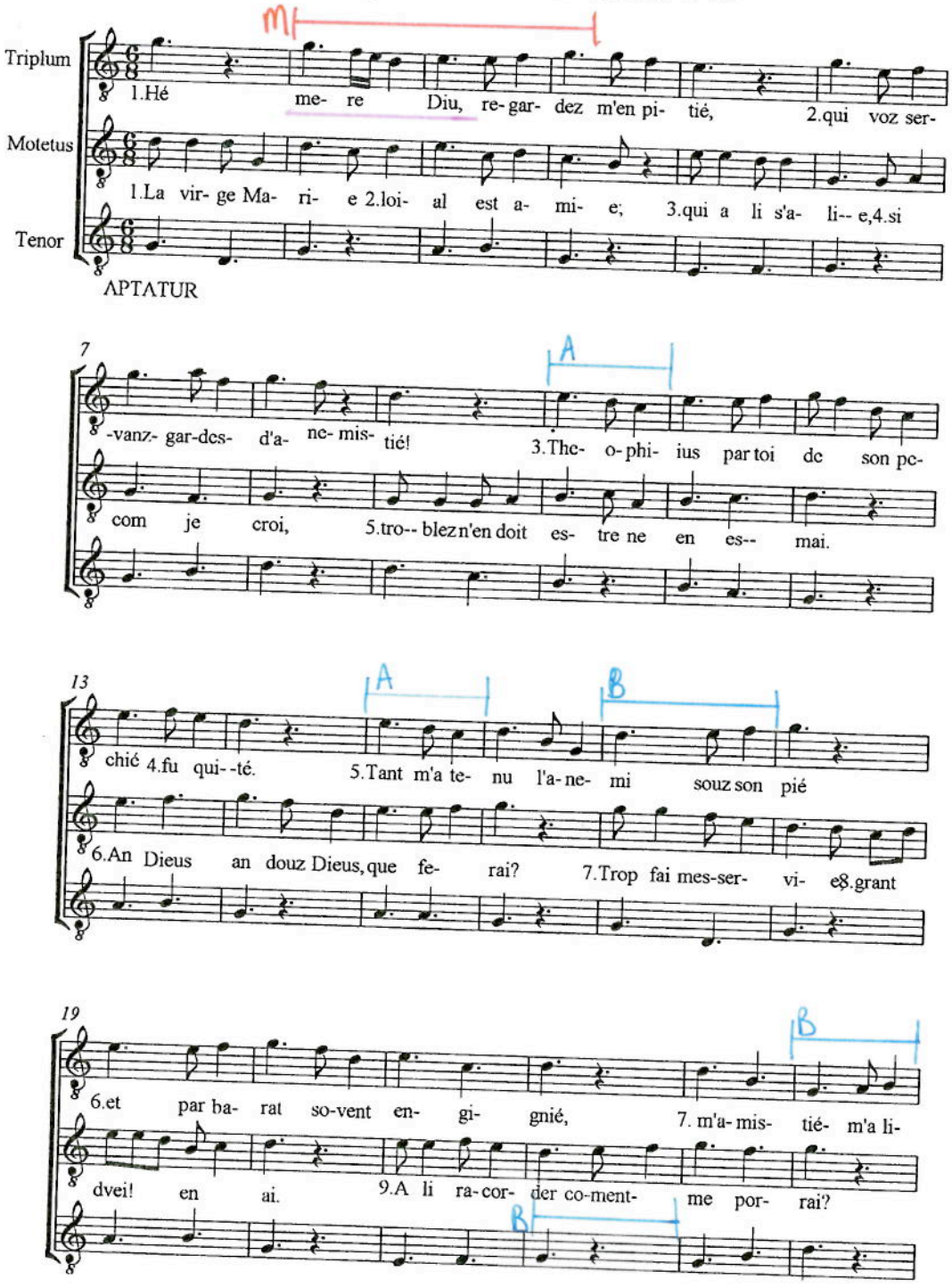
Montpellier Codex Motet 141



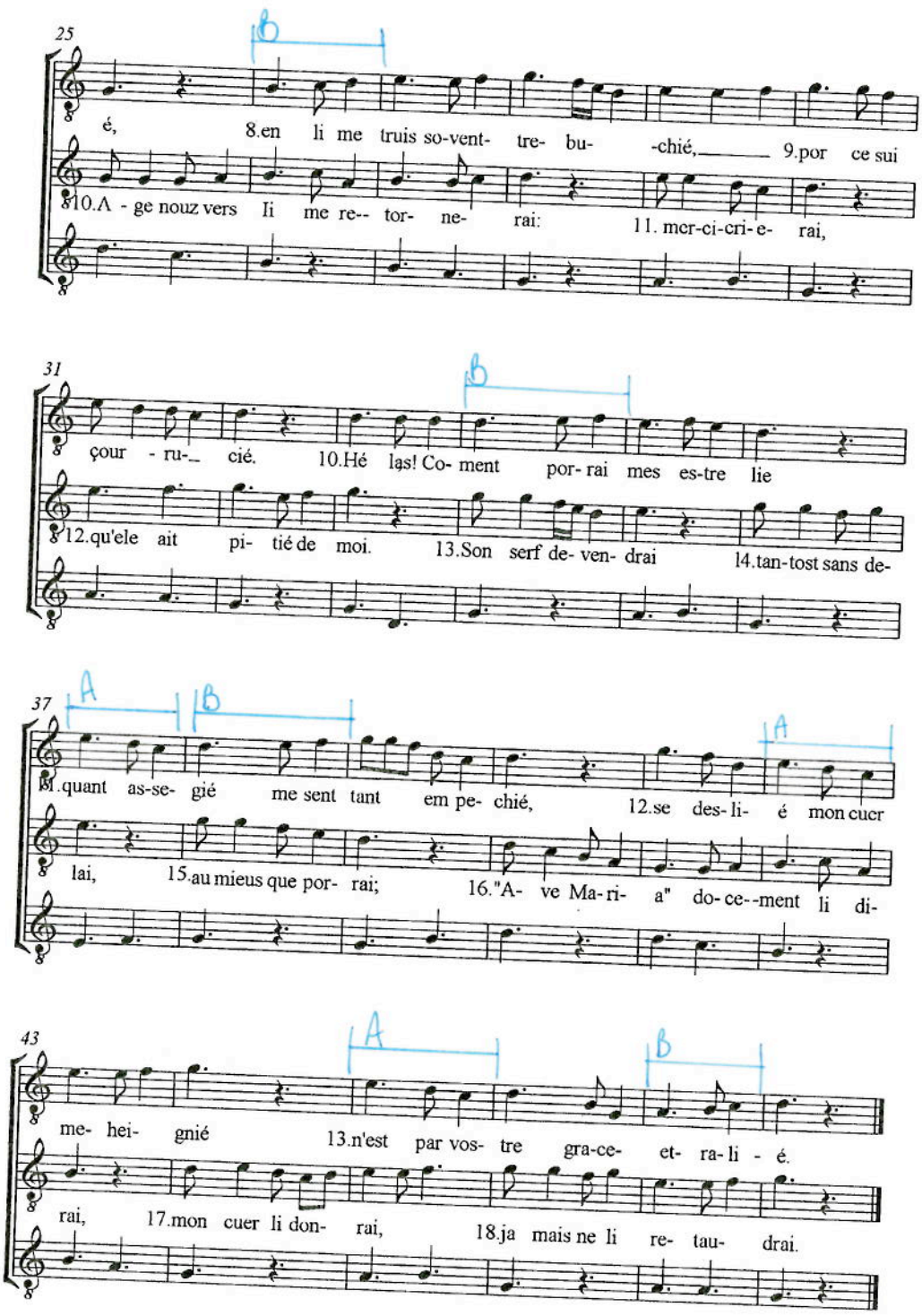

17
a qui on doit toutea- mour, 12.m'ont tor - ne. 13.En chan - tant te
10.Car tant me pleist a ve - oir 11.son vis cler 12.que nus ne por -
21
proi - e - rai 14.de cuer vrai, 15.dame:En vers ton
roit souf - frir 13.sans men - tir 14.de ses euz le
24
fil car fai 16.ma pais ou dam - pnes se - rai.
re - gar - der 15.ne li co - ve - nist a - mer.s

Appendix 2-146

Montpellier Codex Motet 146

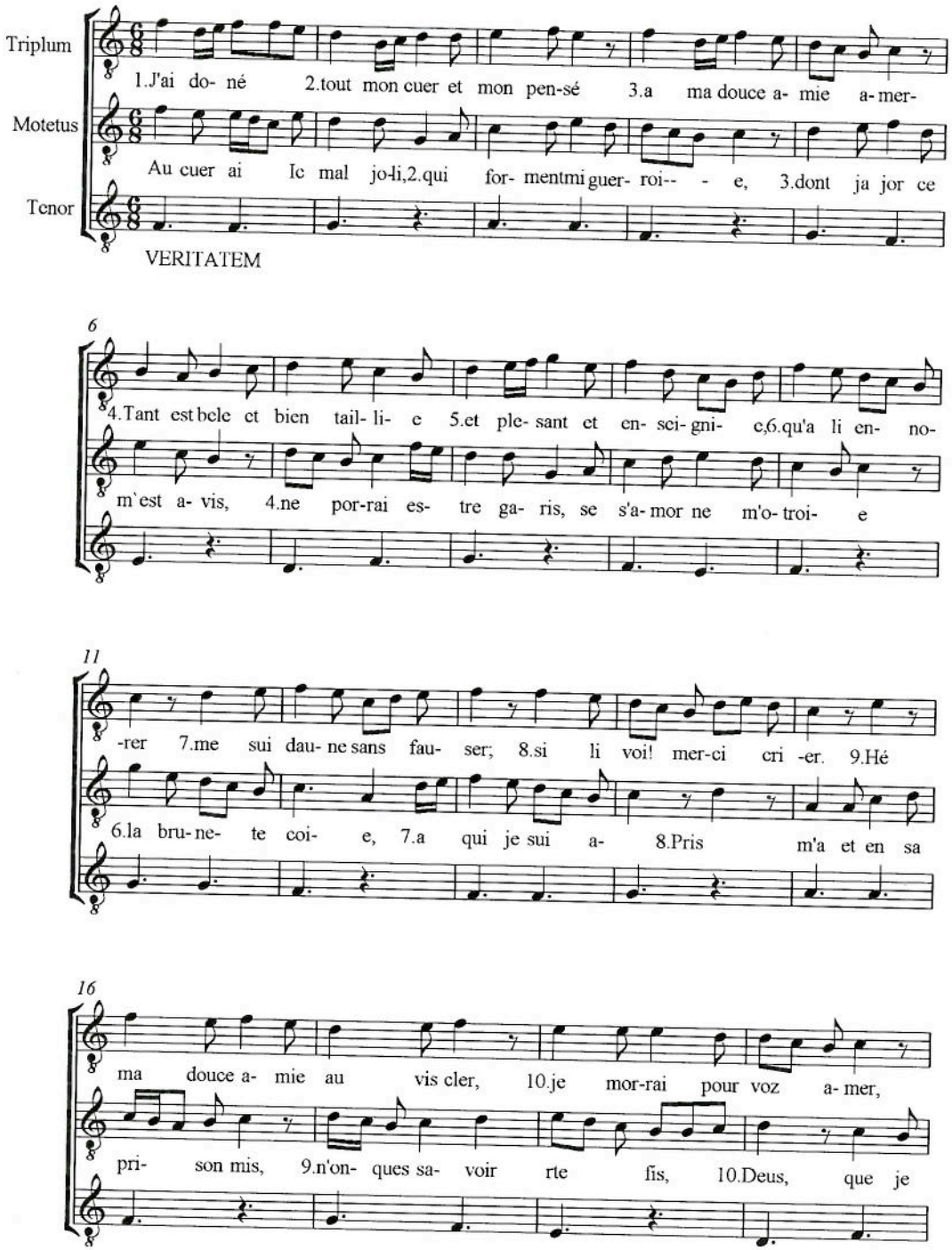


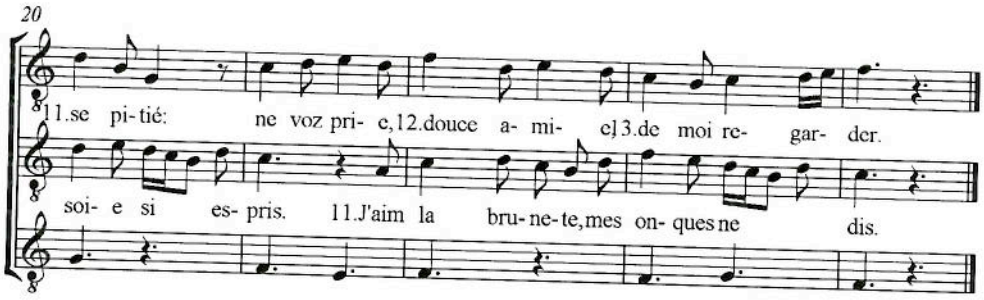
Motifs A, B and M are discussed in Appendix 7.


25
B
é, 8.en li me truis so-vent- tre- bu- -chié, 9.por ce sui
10.A - ge nouz vers li me re-- tor- ne- rai: 11. mer-ci-cri-e- rai,
31
B
çour - ru-_ cié. 10.Hé las! Co- ment por- rai mes es-tre lie
12.qu'ele ait pi- tié de moi. 13.Son serf de- ven- drai 14.tan-tost sans de-
37
A
B
A
lai, 15.au mieus que por- rai; 16."A- ve Ma-ri- a" do-ce--ment li di-
43
A
B
me- hei- gnié 13.n'est par vos- tre gra-ce- et- ra-li - é.
rai, 17.mon cuer li don- rai, 18.ja mais ne li re- tau- drai.

Appendix 2-155

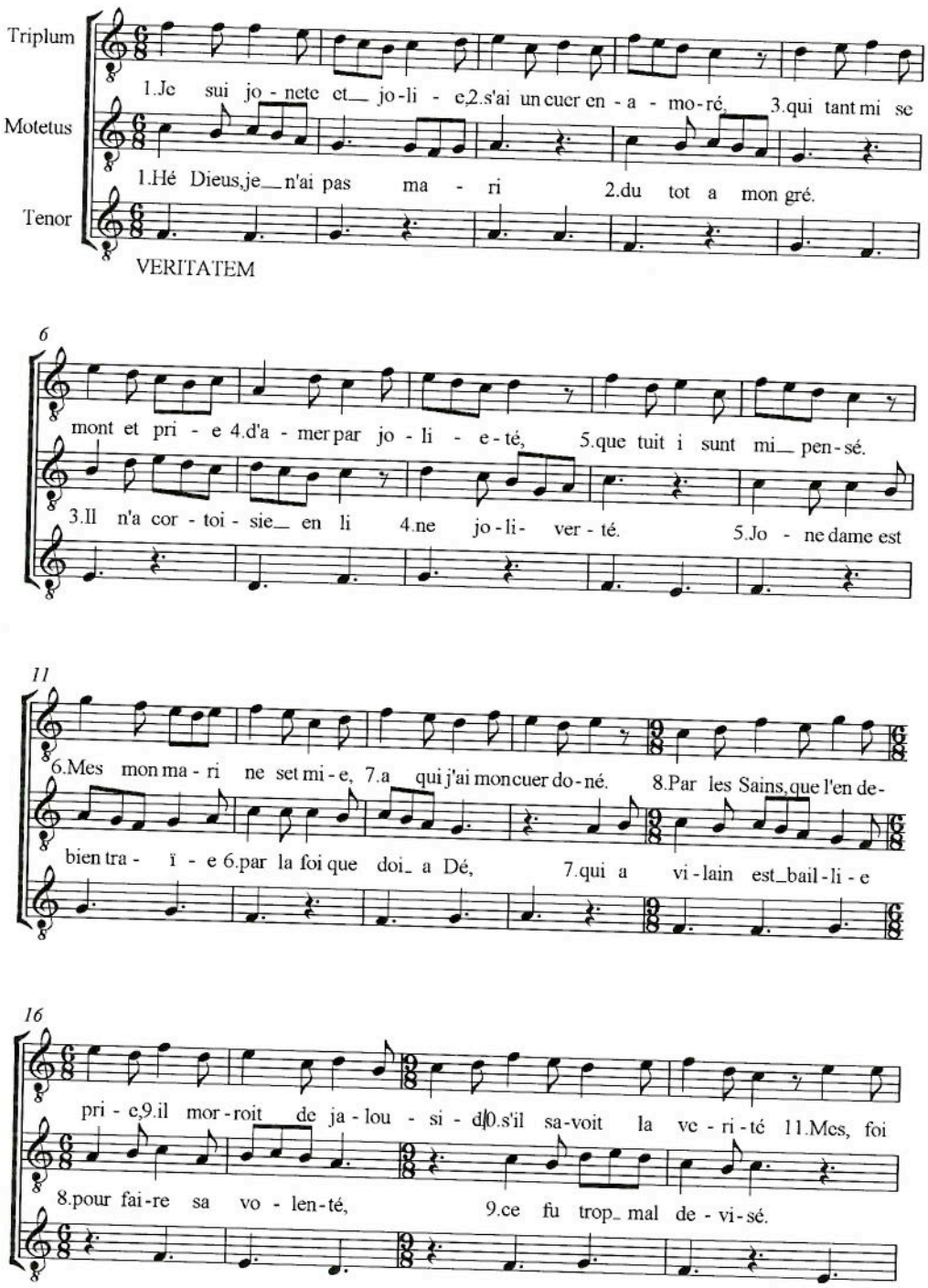
Montpellier Codex Motet 155

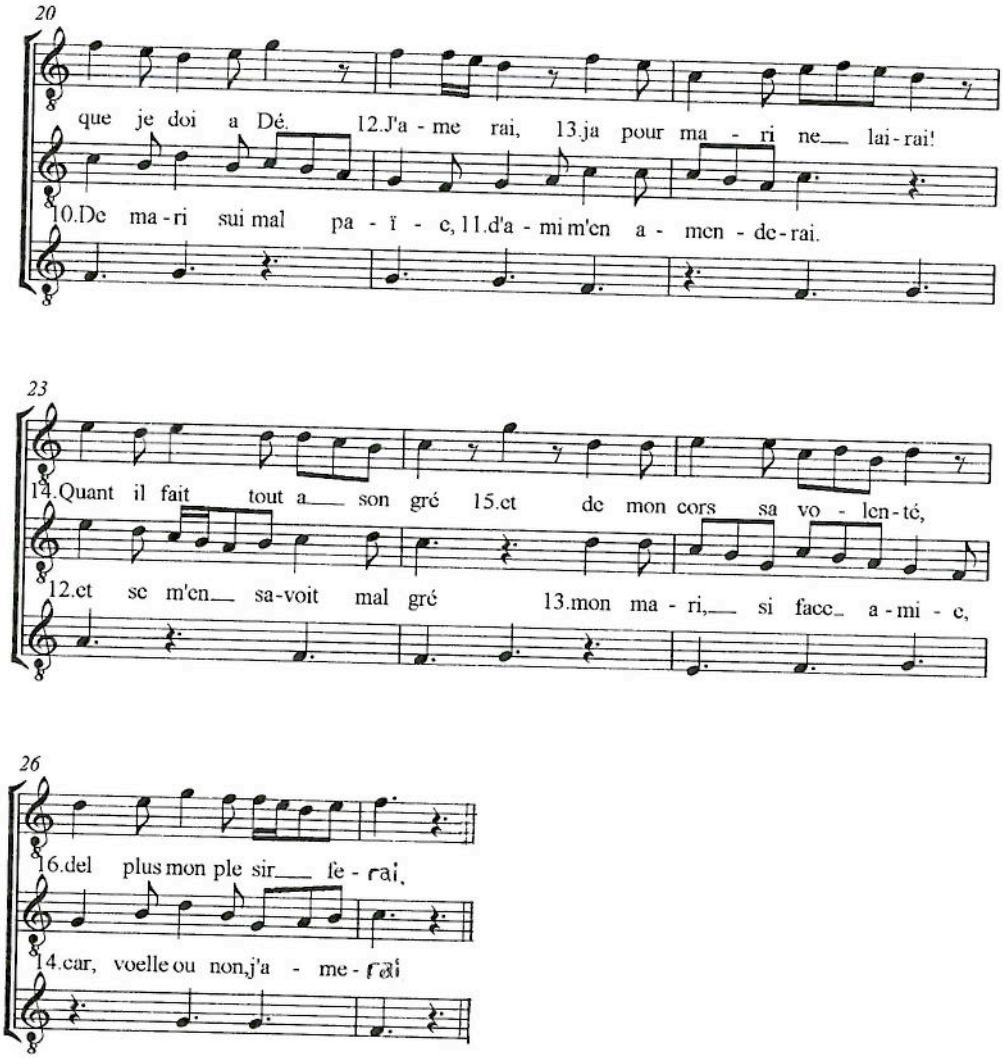



20
11.se pi-tié: ne voz pri- e,12.douce a- mi- e]13.de moi re- gar- der.
soi- e si es- pris. 11.J'aim la bru-ne-te,mes on- ques ne dis.

Appendix 2-156

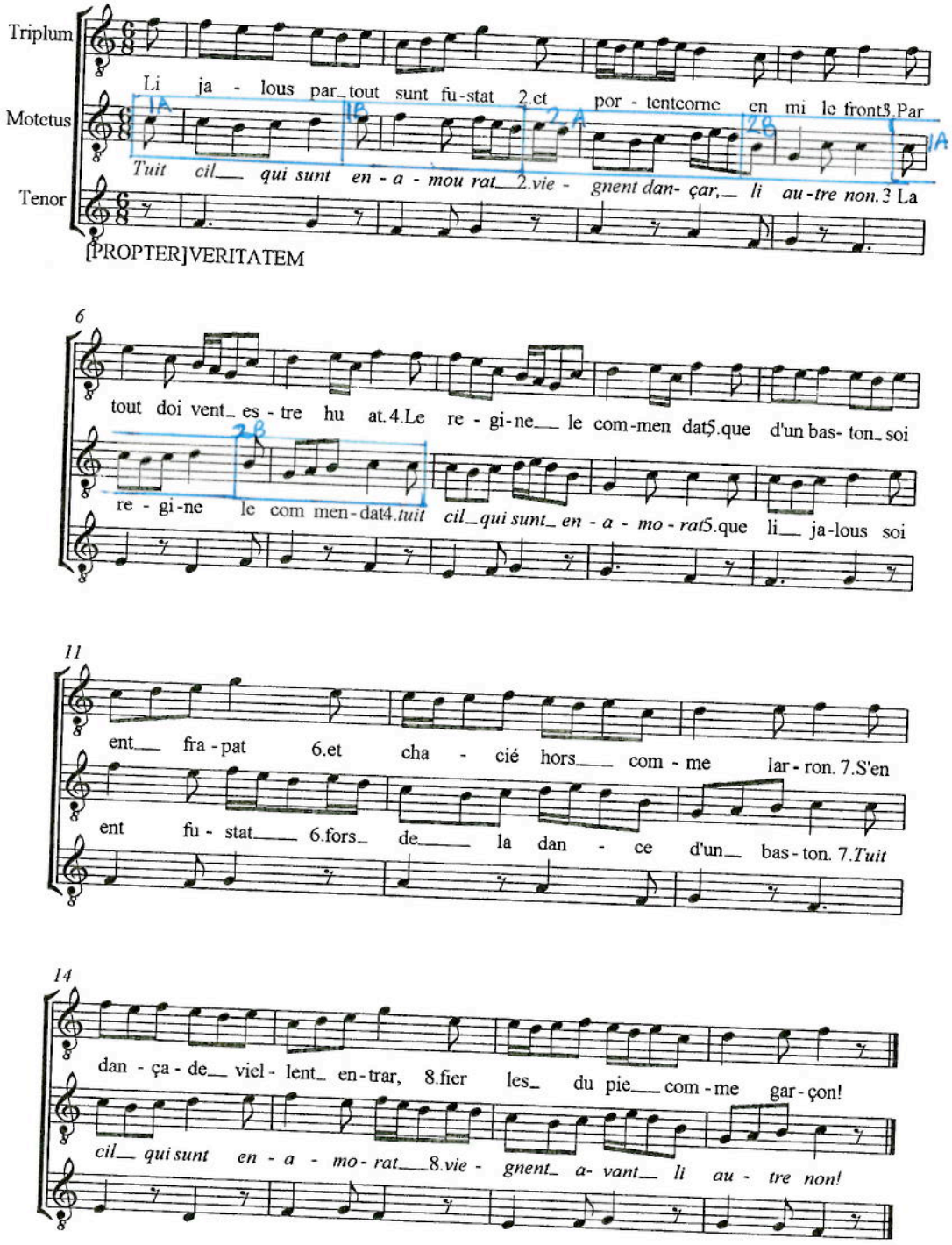
Montpellier Codex Motet 156




20
que je doi a Dé. 12.J'a - me rai, 13.ja pour ma - ri ne lai - rai!
10.De ma - ri sui mal pa - ï - e, 11.d'a - mi m'en a - men - de - rai.
23
14.Quant il fait tout a son gré 15.et de mon cors sa vo - len - té,
12.et se m'en sa - voit mal gré 13.mon ma - ri, si face a - mi - e,
26
16.del plus mon ple sir fe - rai,
14.car, voelle ou non, j'a - me - rai

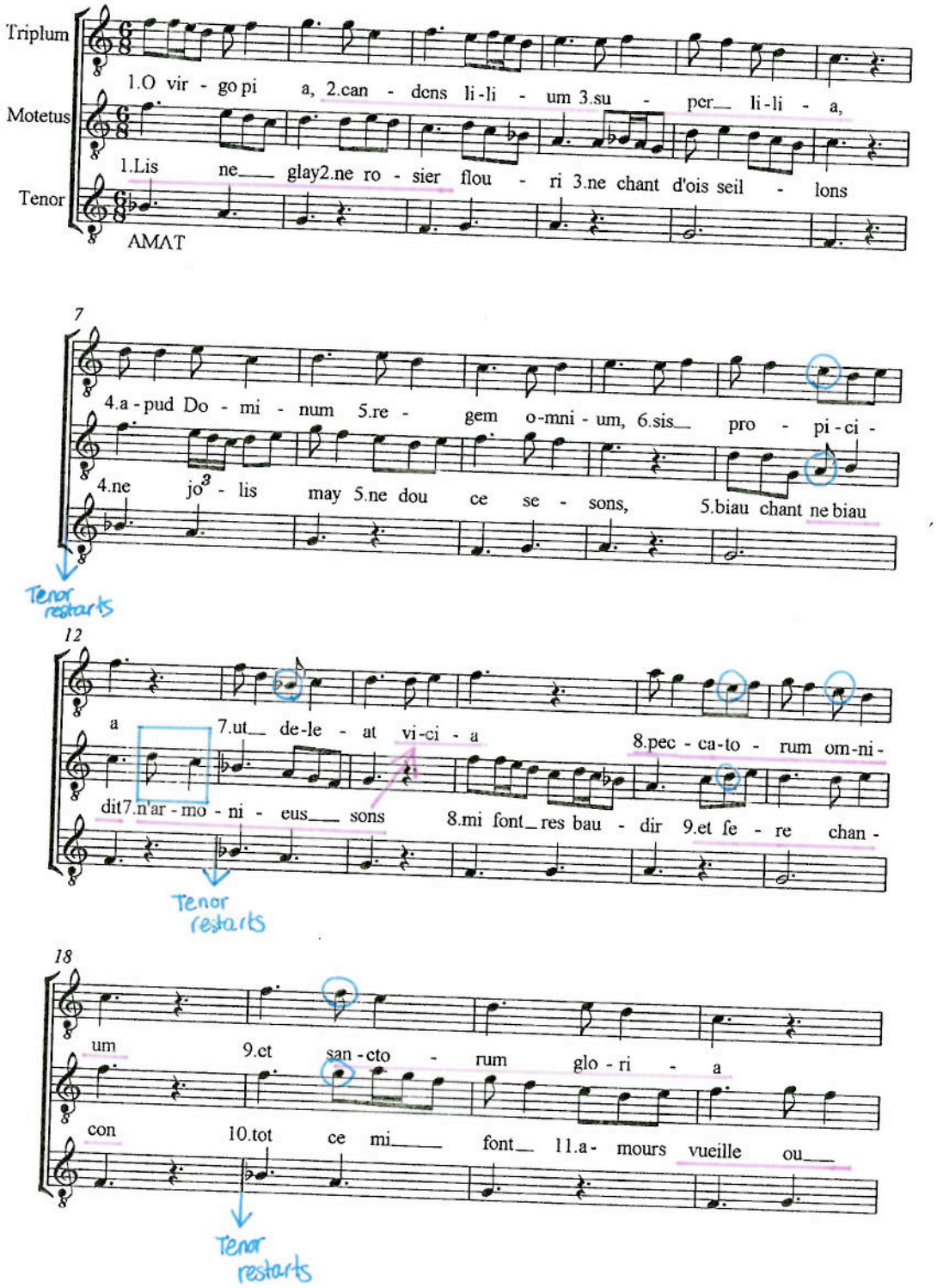
Appendix 2-169

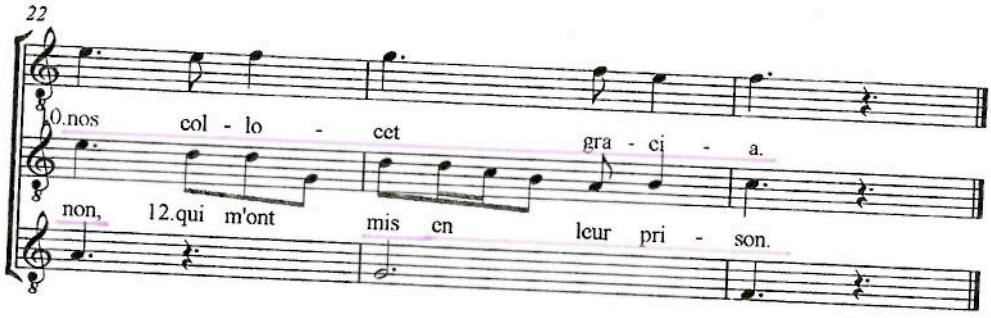
Montpellier Codex motet 169



Appendix 2-177

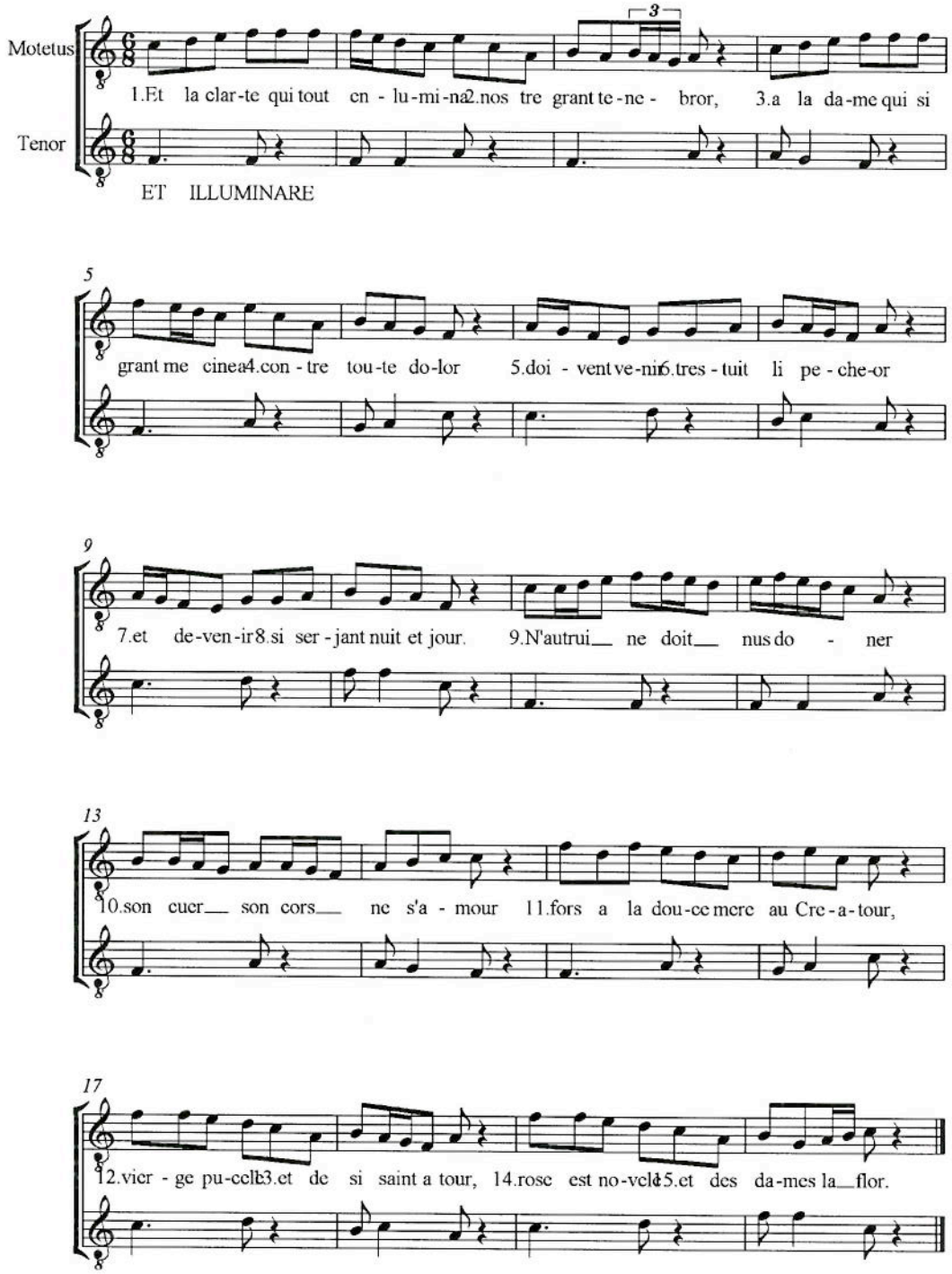
Montpellier Codex Motet 177




22
10.nos
col - lo - cet
gra - ci - a.
non,
12.qui m'ont
mis en
leur pri - son.

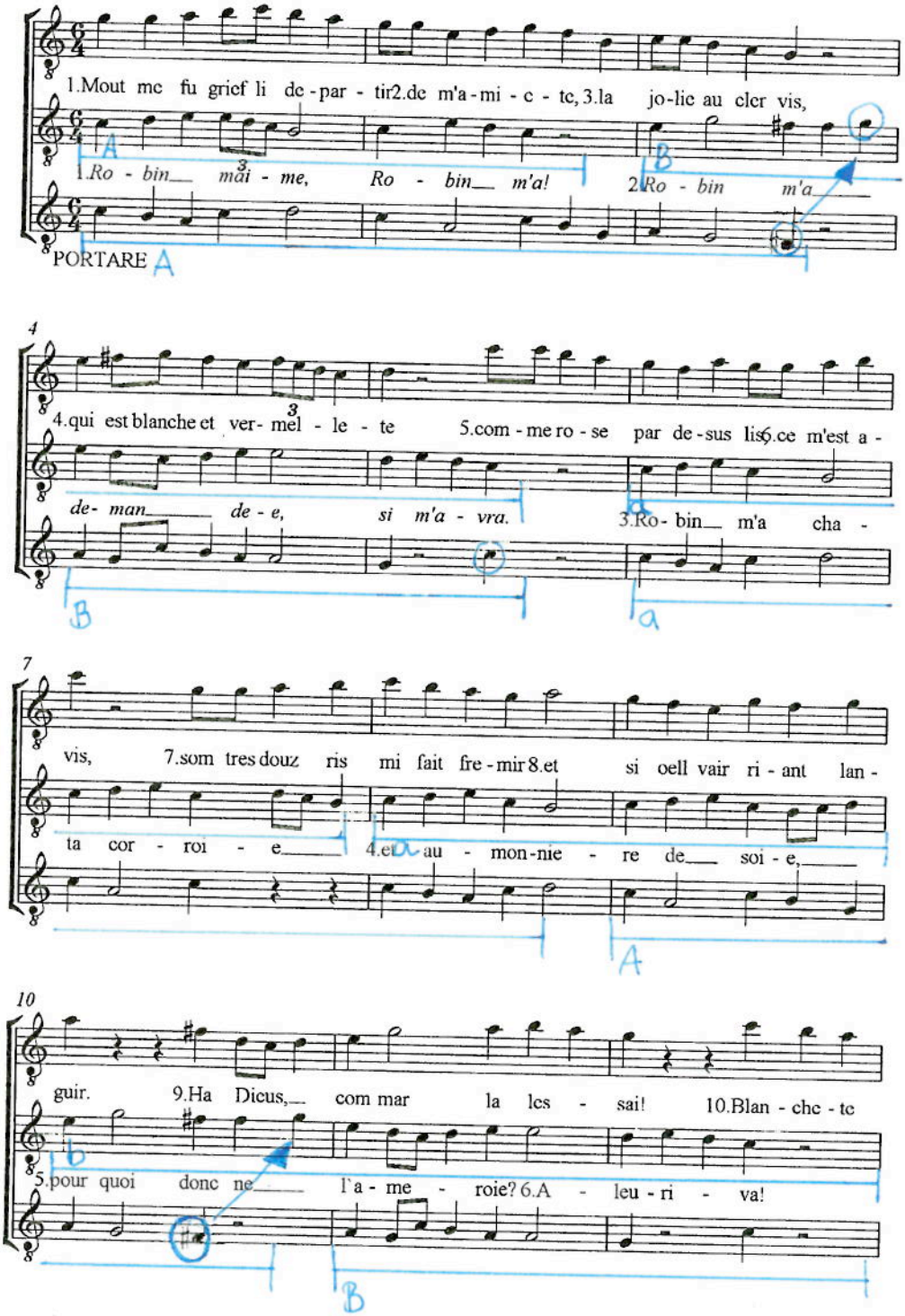
Appendix 2-189

Montpellier Codex Motet 189

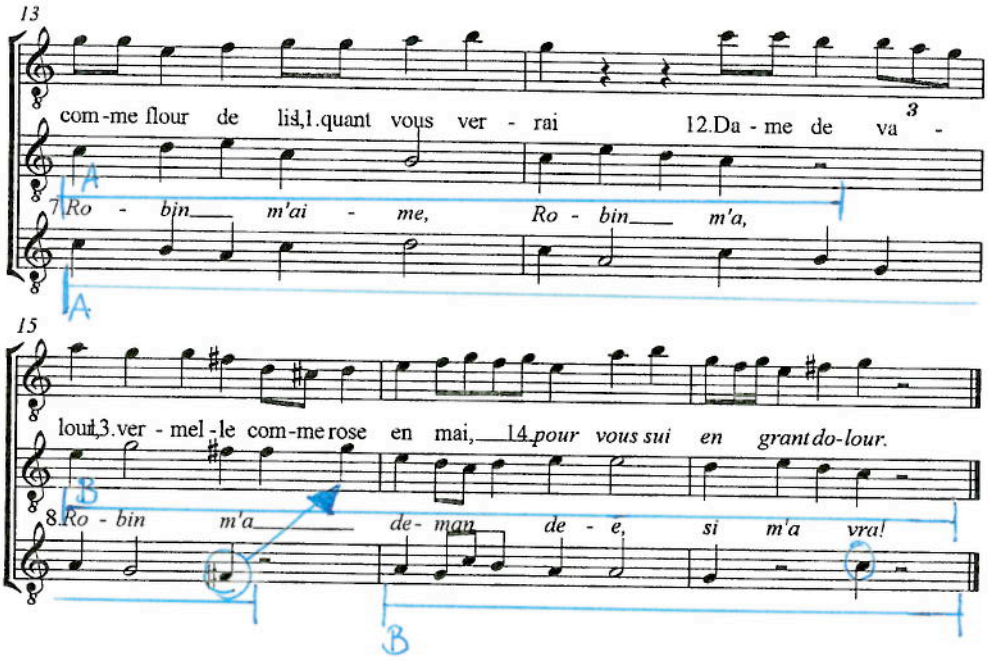


Appendix 2-265

Montpellier Codex Motet 265

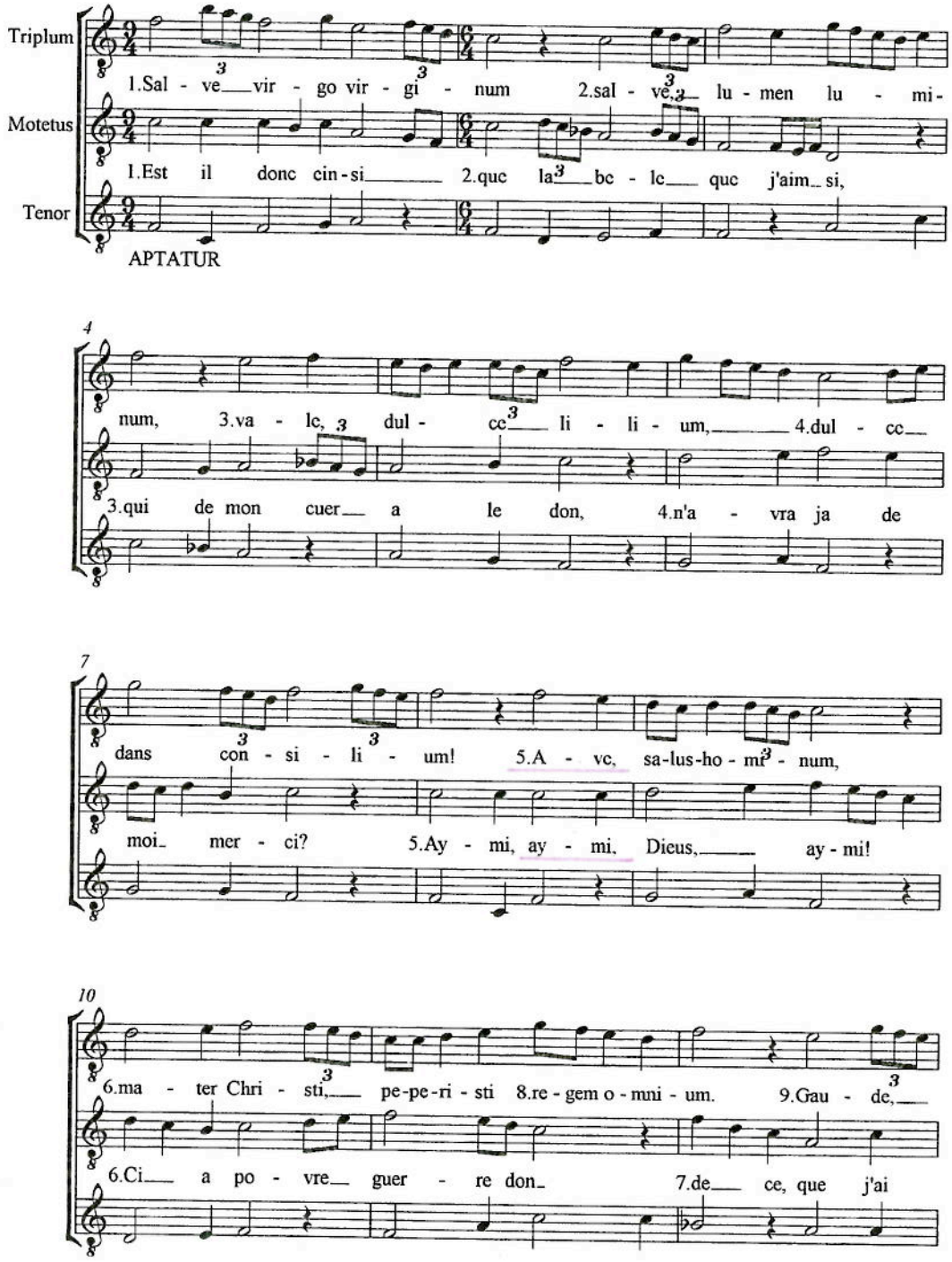


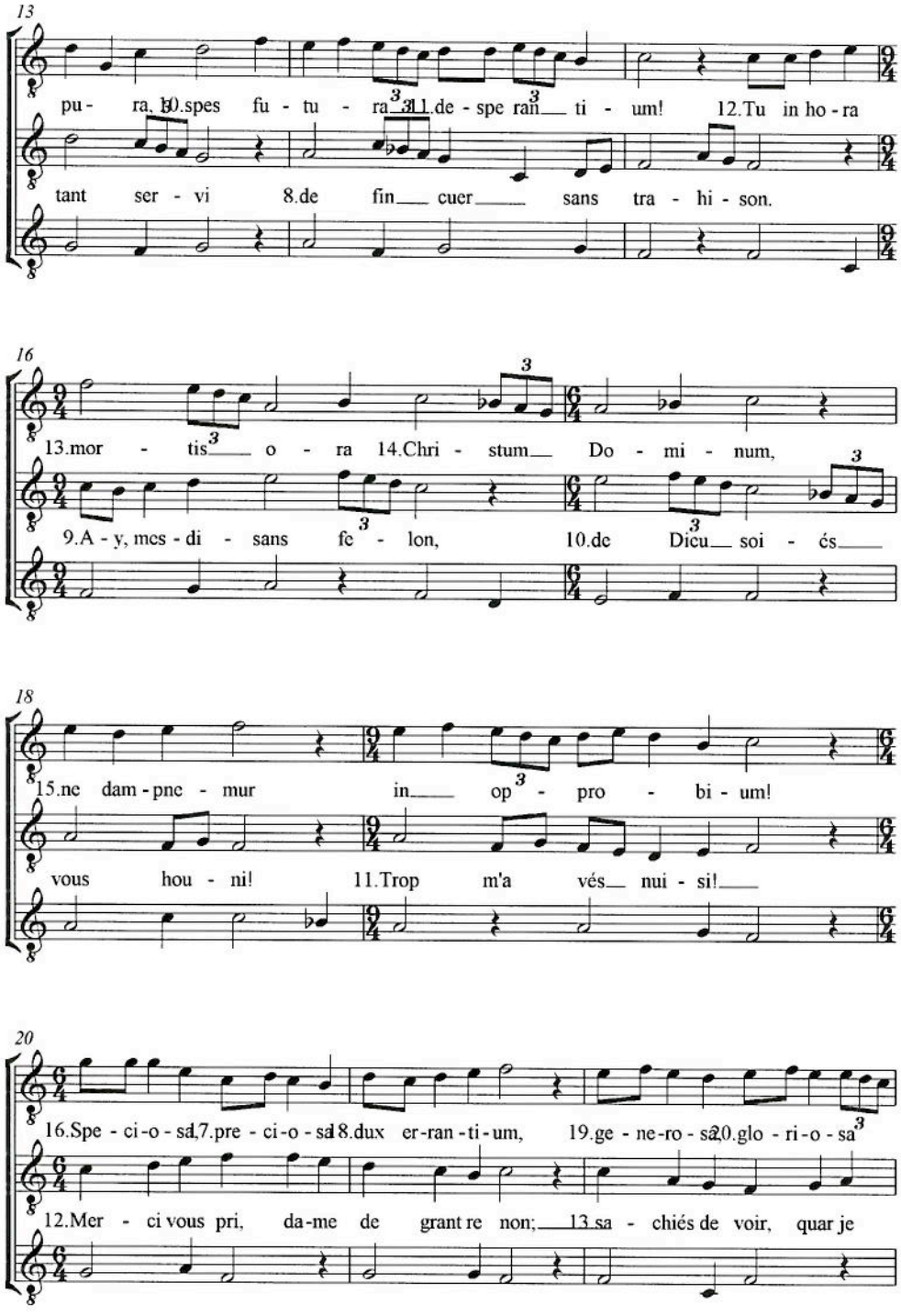
Letters with ⊢⊣ refer to melodic structure discussed in the thesis

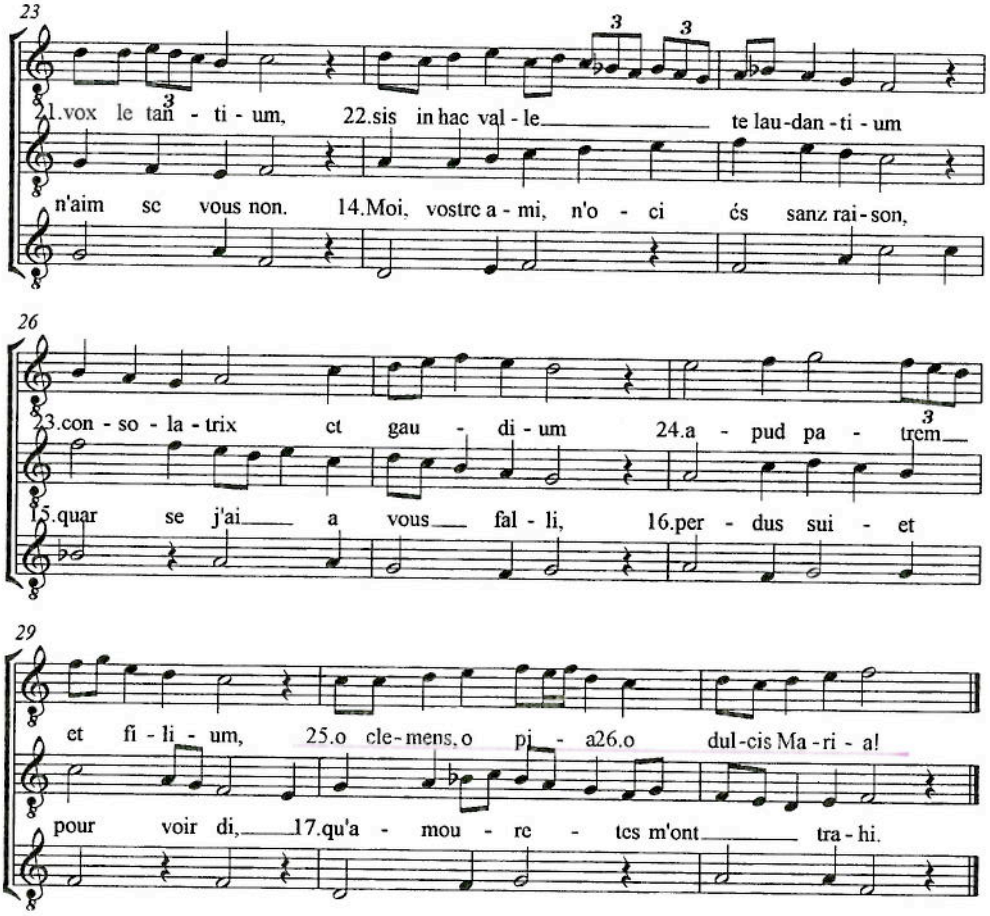

13
com-me flour de lis, 1.quant vous ver - rai 12.Da - me de va - 3
A
7.Ro - bin m'ai - me, Ro - bin m'a,
A
15
lout, 3.ver - mel - le com-me rose en mai, 14.pour vous sui en grant do-lour.
B
8.Ro - bin m'a de - man de - e, si m'a vra!
B

Appendix 2-268

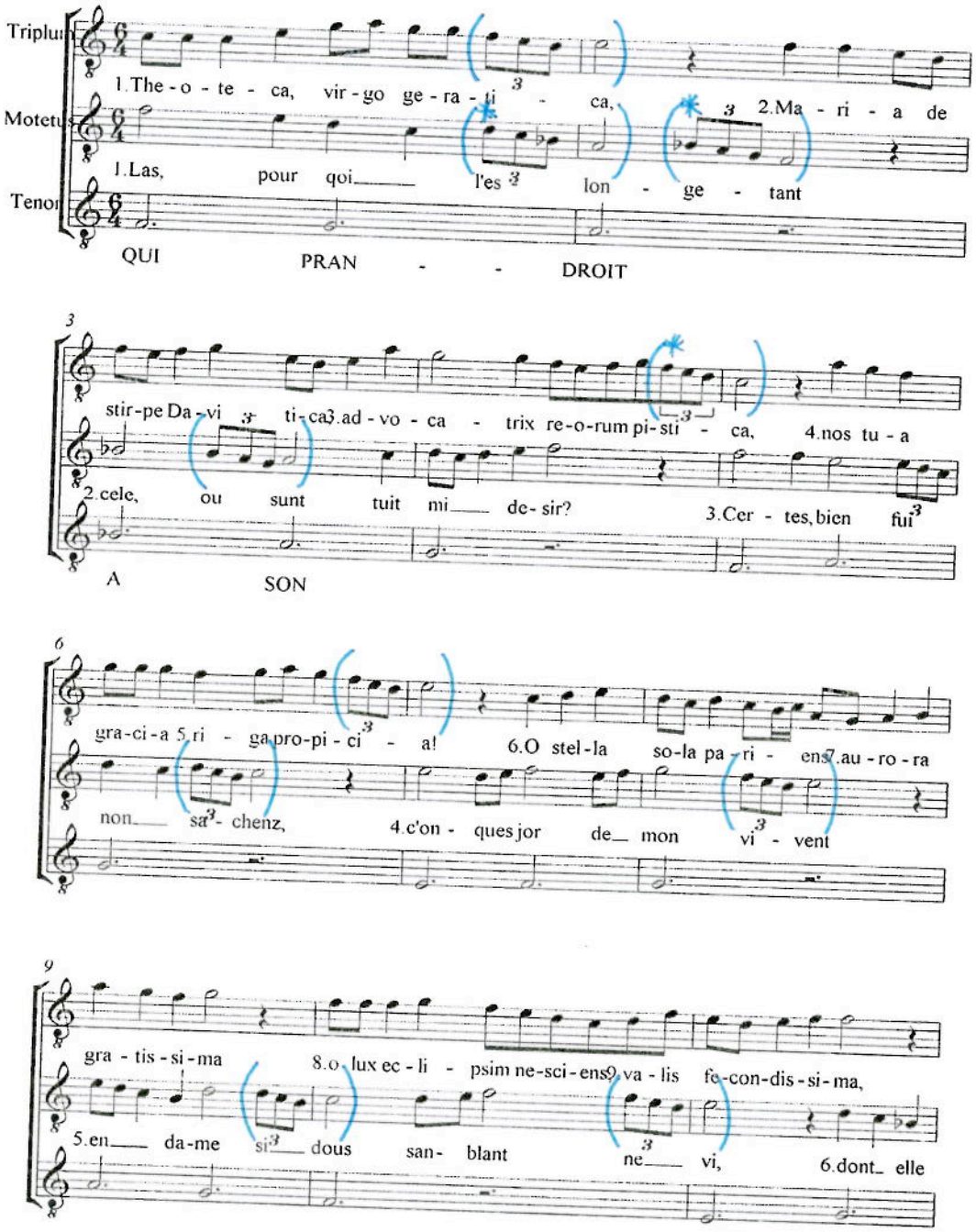
Montpellier Codex motet 268




13
pu - ra, 10.spes fu - tu - ra 11.de - spe ran - ti - um! 12.Tu in ho - ra
tant ser - vi 8.de fin cuer sans tra - hi - son.
16
13.mor - tis o - ra 14.Chri - stum Do - mi - num,
9.A - y, mes - di - sans fe - lon, 10.de Dieu soi - és
18
15.ne dam - pne - mur in op - pro - bi - um!
vous hou - ni! 11.Trop m'a vés nui - si!
20
16.Spe - ci - o - sa 17.pre - ci - o - sa 18.dux er - ran - ti - um, 19.ge - ne - ro - sa 20.glo - ri - o - sa
12.Mer - ci vous pri, da - me de grant re non; 13.sa - chiés de voir, quar je


23
21.vox le tan - ti - um, 22.sis in hac val - le te lau-dan - ti - um
n'aim sc vous non. 14.Moi, vostre a - mi, n'o - ci és sanz rai-son,
26
23.con - so - la - trix ct gau - di - um 24.a - pud pa - trem
15.quar se j'ai a vous fal - li, 16.per - dus sui - et
29
et fi - li - um, 25.o cle-mens, o pi - a26.o dul-cis Ma - ri - a!
pour voir di, 17.qu'a - mou - re - tes m'ont tra - hi.

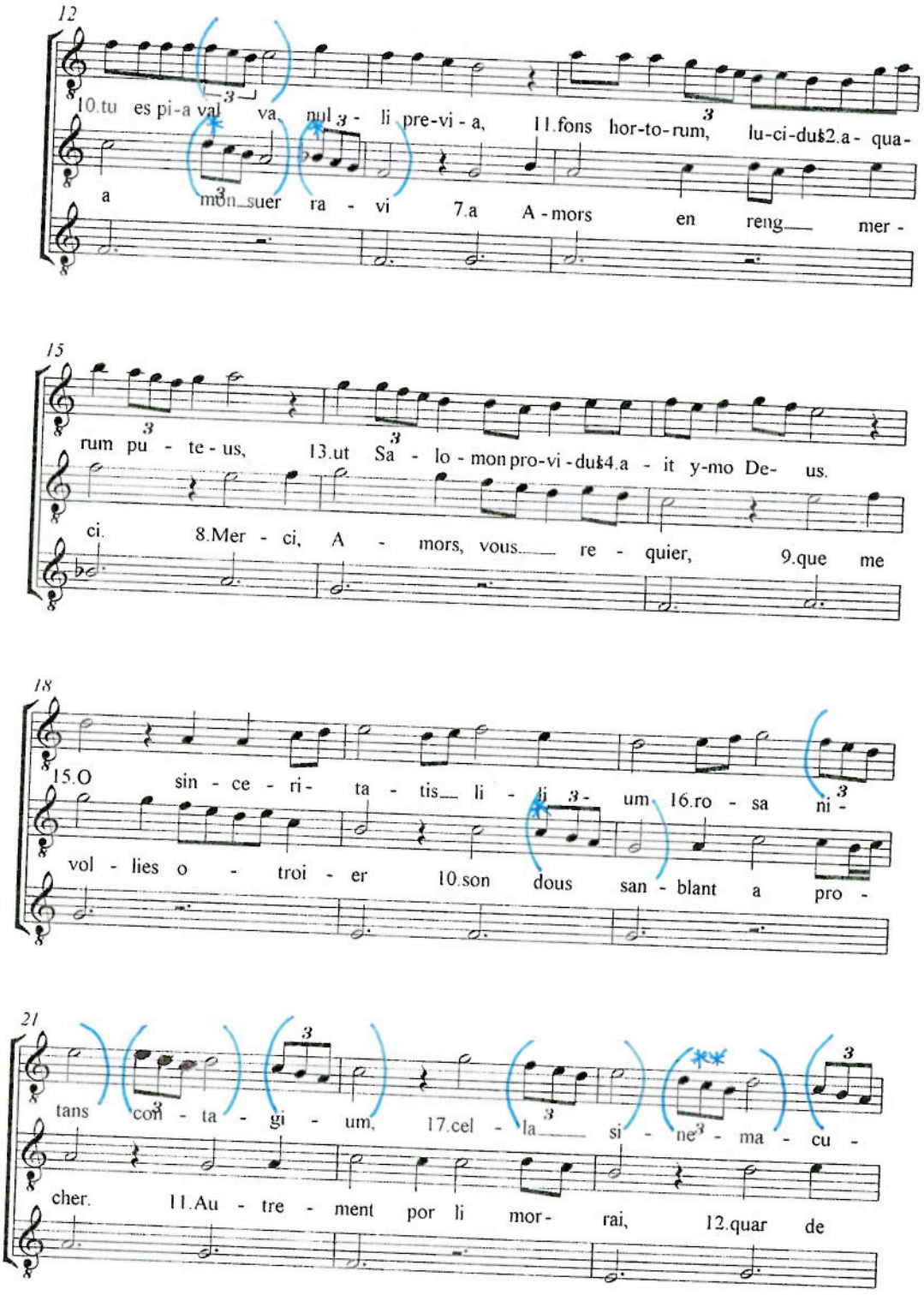
Montpellier Codex Motet 302

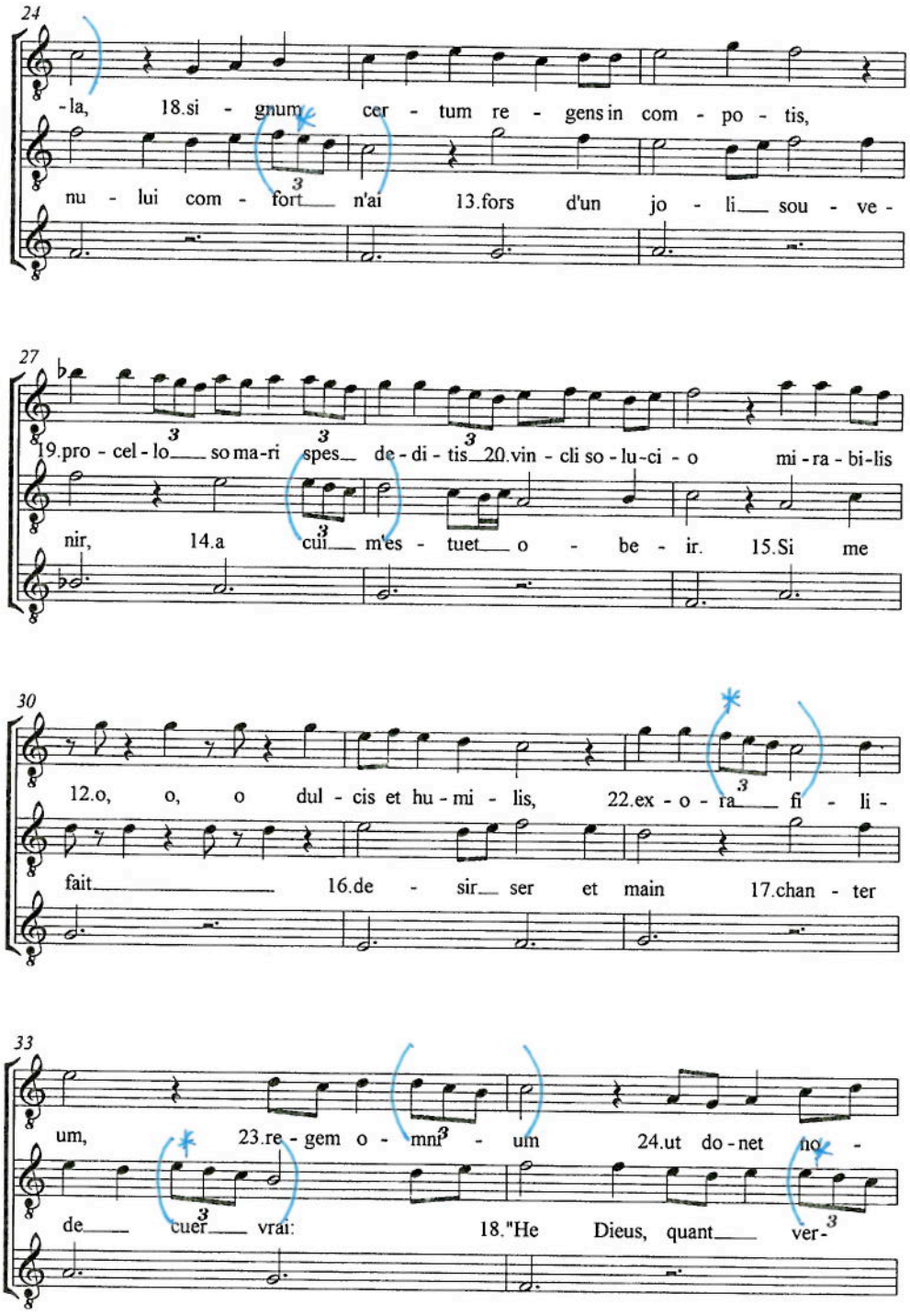


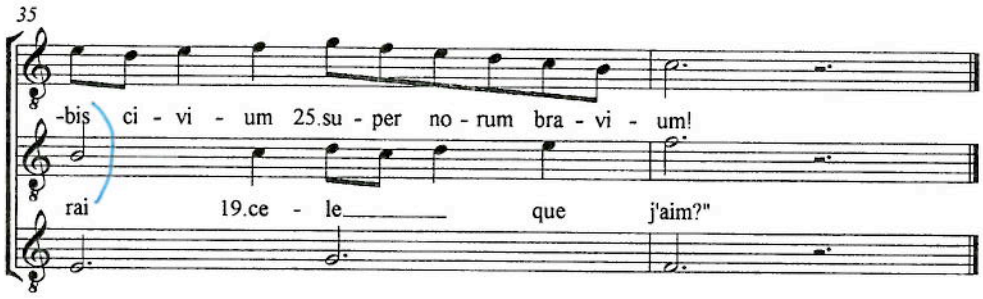
( ) = Stepwise descending triplets followed by rising tone minim.

( ) = 4 stepwise descending pitches in triplet-minim rhythm.

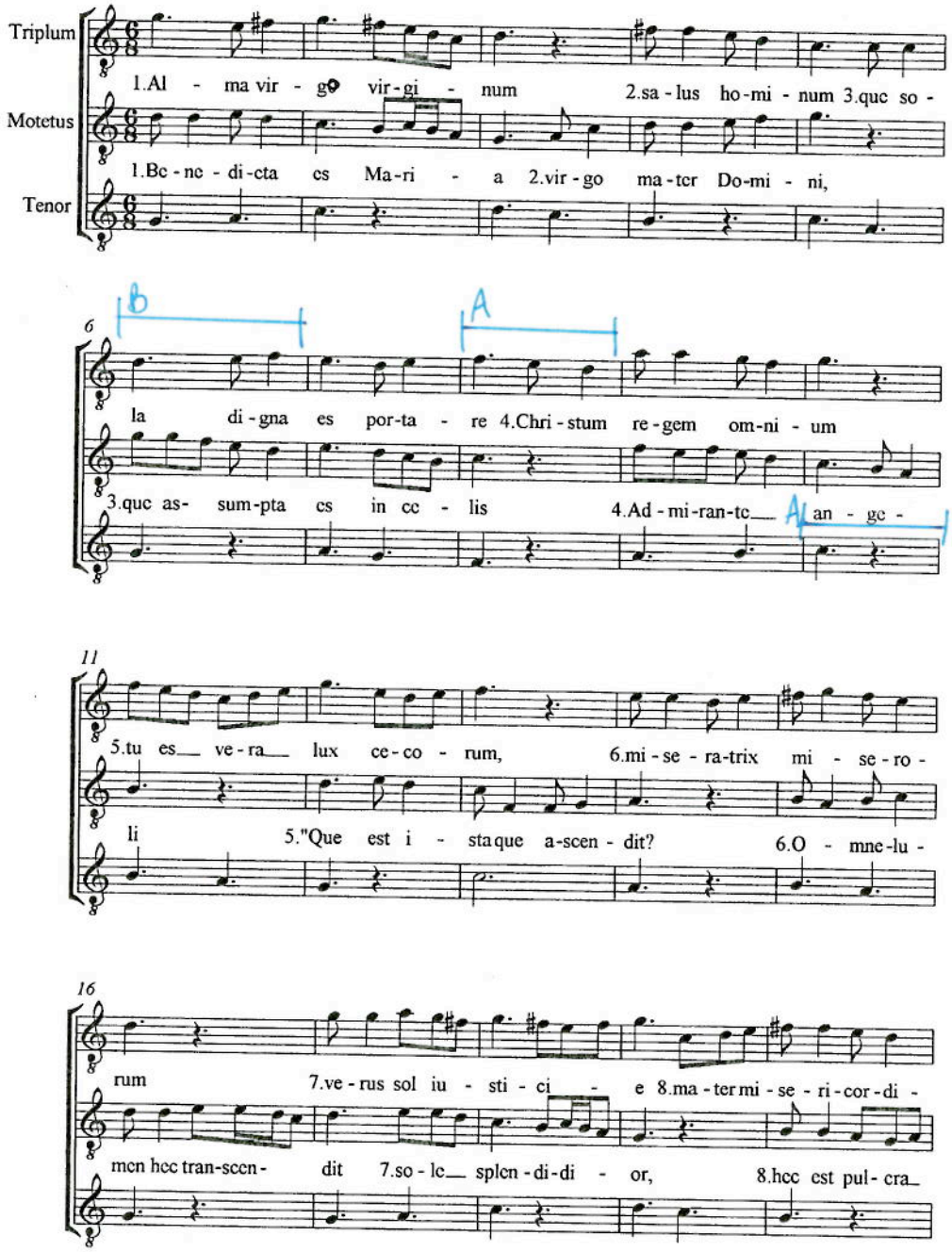
( ) = Stepwise descending pitches followed by rising 3rd minim.


12
10.tu es pi-a val va nul - li pre-vi - a, 11.fons hor-to-rum, lu-ci-dus 12.a - qua-
a mon suer ra - vi 7.a A - mors en reng mer -
15
rum pu - te - us, 13.ut Sa - lo - mon pro-vi - dus 14.a - it y-mo De- us.
ci. 8.Mer - ci, A - mors, vous re - quier, 9.que me
18
15.O sin - ce - ri - ta - tis li - li - um 16.ro - sa ni -
vol - lies o - troi - er 10.son dous san - blant a pro -
21
tans con - ta - gi - um, 17.cel - la si - ne - ma - cu -
cher. 11.Au - tre - ment por li mor - rai, 12.quar de

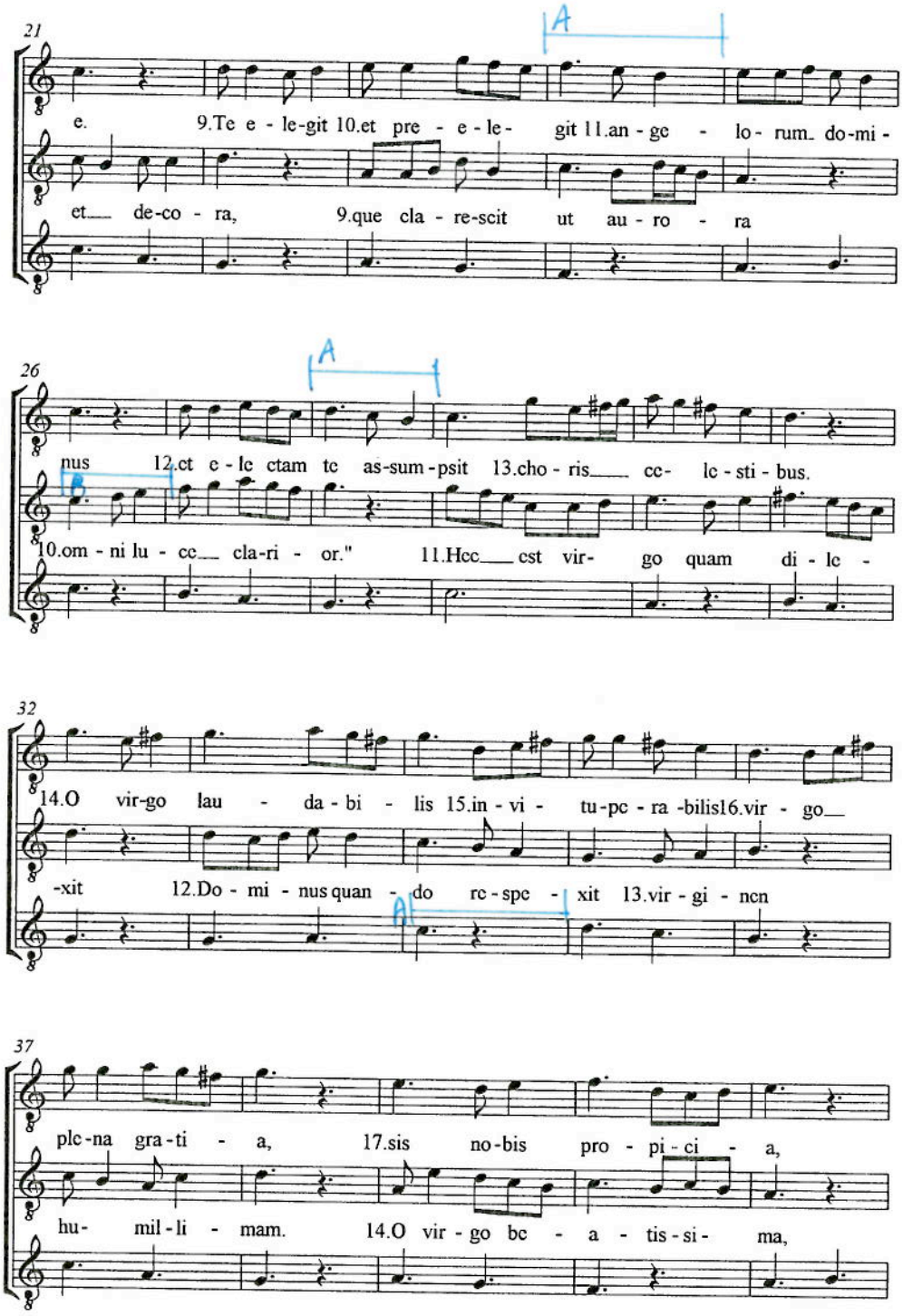

24
-la, 18.si - gnum cer - tum re - gens in com - po - tis,
nu - lui com - fort n'ai 13.fors d'un jo - li sou - ve -
27
19.pro - cel - lo so ma-ri spes de - di - tis 20.vin - cli so - lu - ci - o mi - ra - bi-lis
nir, 14.a cui m'es - tuet o - be - ir. 15.Si me
30
12.o, o, o dul - cis et hu - mi - lis, 22.ex - o - ra fi - li -
fait 16.de - sir ser et main 17.chan - ter
33
um, 23.re - gem o - mni - um 24.ut do - net no -
de cuer vrai: 18."He Dieus, quant ver -

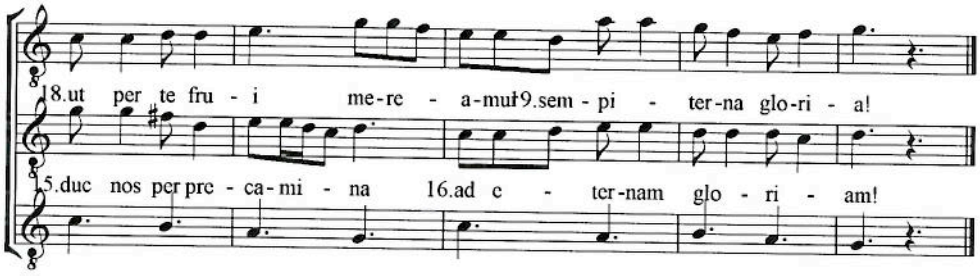

35
-bis ci - vi - um 25.su - per no - rum bra - vi - um!
rai 19.ce - le que j'aim?"

Montpellier Codex Motet 304

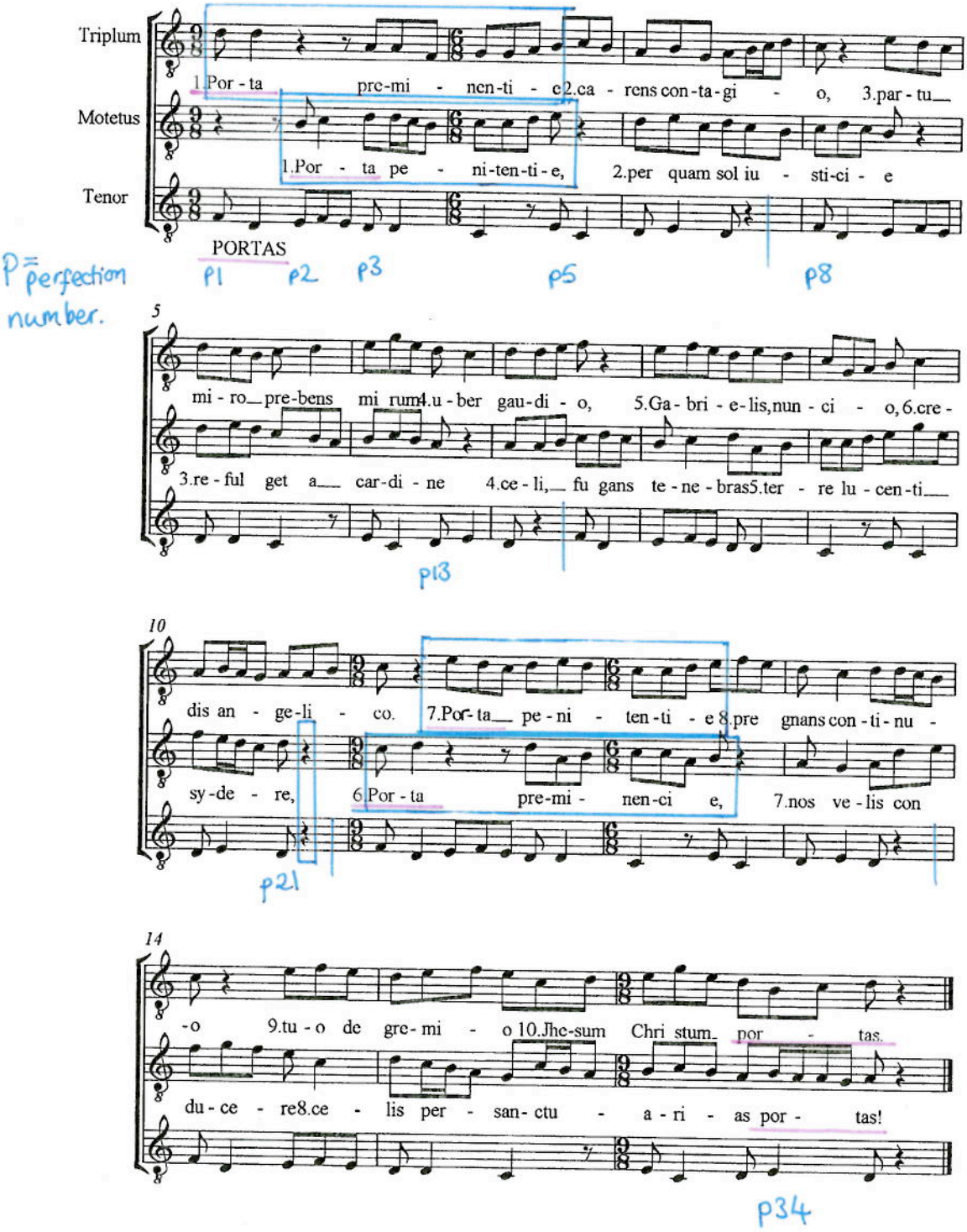


Motifs A and B are discussed in Appendix 7 b.


21
A
e. 9.Te e - le-git 10.et pre - e - le- git 11.an - ge - lo- rum. do-mi -
et de-co - ra, 9.que cla - re-scit ut au - ro - ra
26
A
nus 12.et e - le ctam te as-sum - psit 13.cho - ris cc- le - sti - bus.
B
10.om - ni lu - cc cla-ri - or." 11.Hcc est vir- go quam di - le -
32
14.O vir-go lau - da - bi - lis 15.in - vi - tu-pe - ra -bilis16.vir - go
-xit 12.Do - mi - nus quan - do re - spe - xit 13.vir - gi - nen
A1
37
ple-na gra-ti - a, 17.sis no-bis pro - pi - ci - a,
hu- mil - li - mam. 14.O vir - go be - a - tis - si - ma,

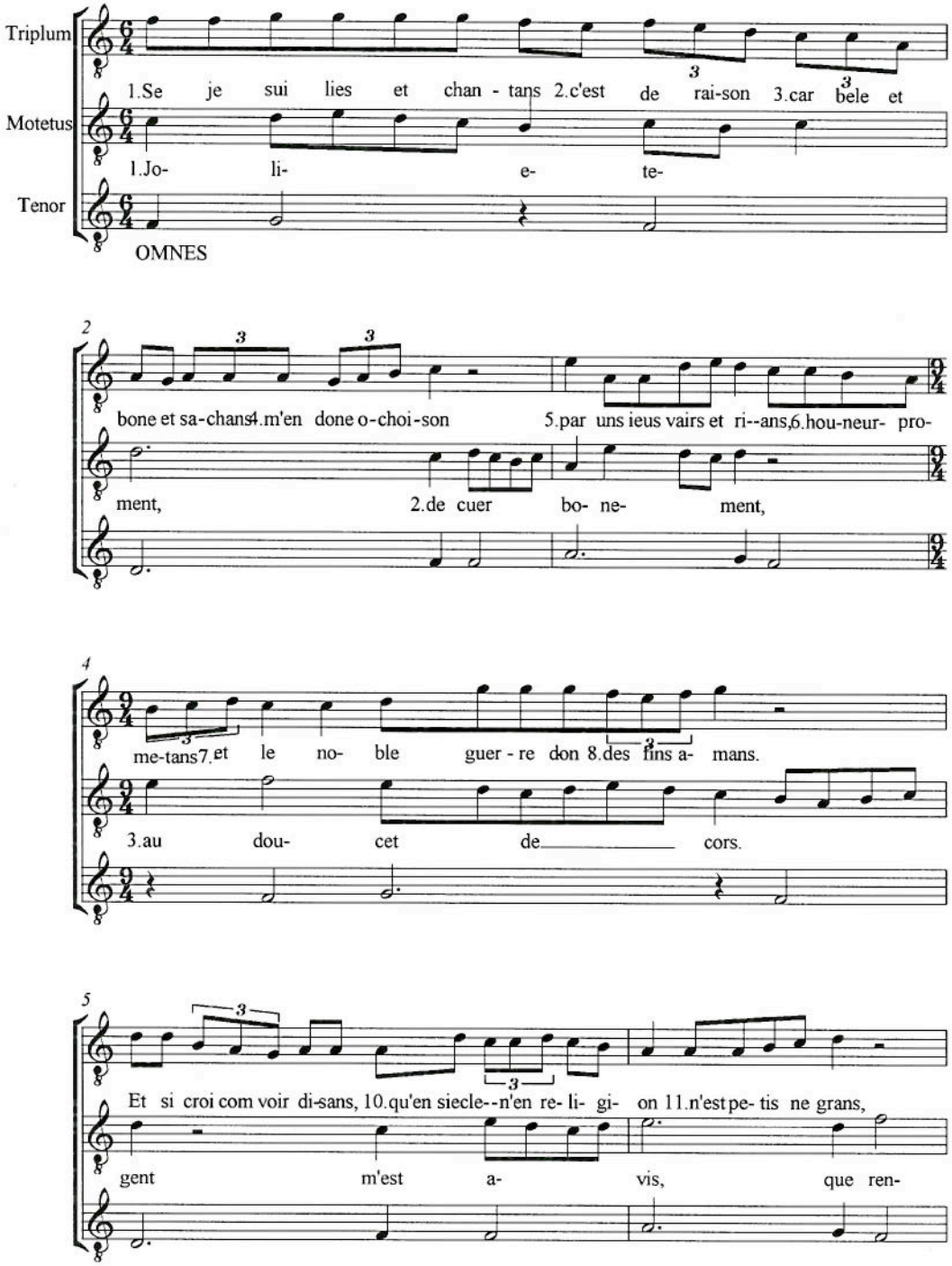

18.ut per te fru - i me-re - a-mur
19.sem - pi - ter-na glo-ri - a!
15.duc nos per pre - ca-mi - na
16.ad e - ter-nam glo - ri - am!

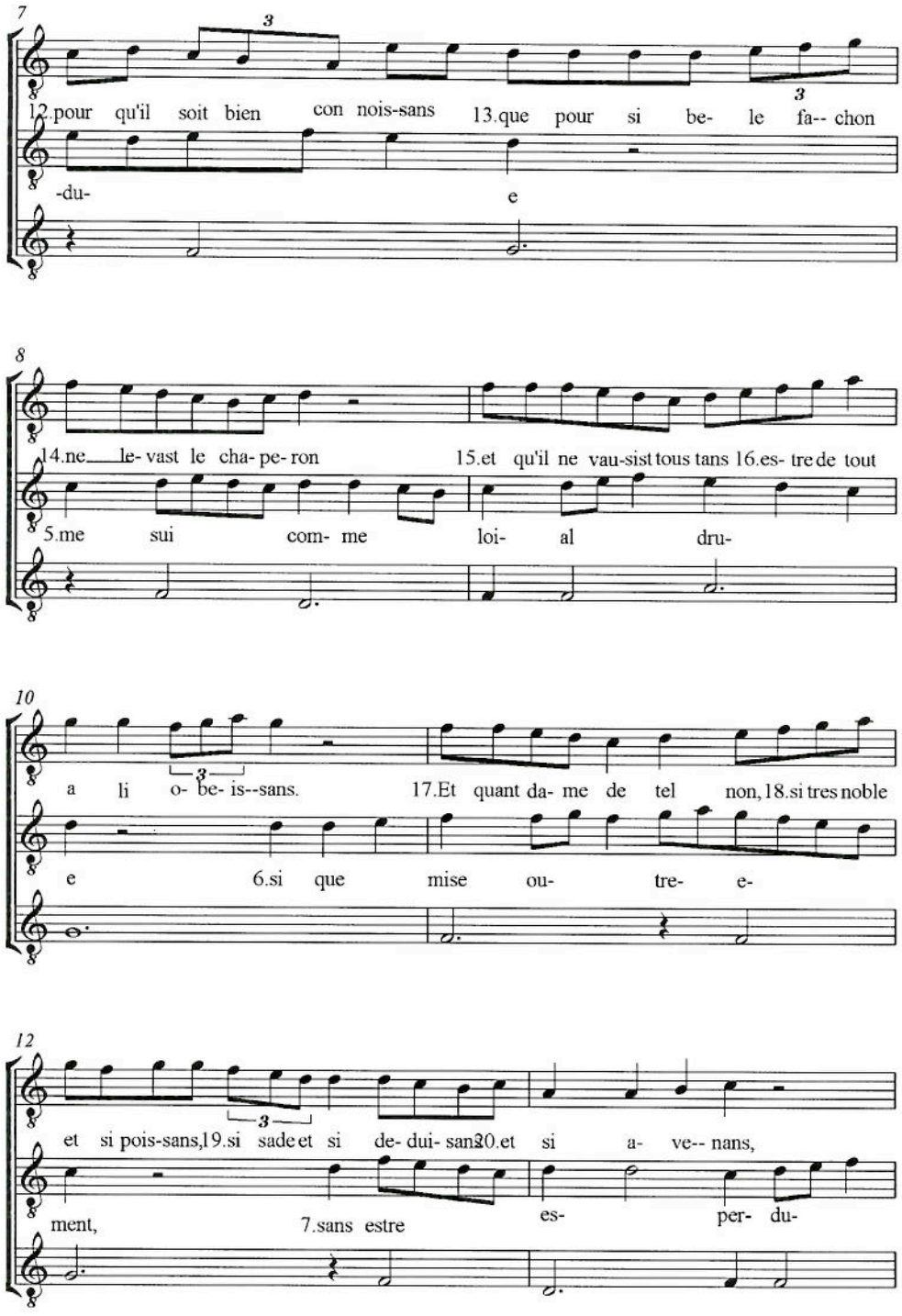
Montpellier Codex Motet 315

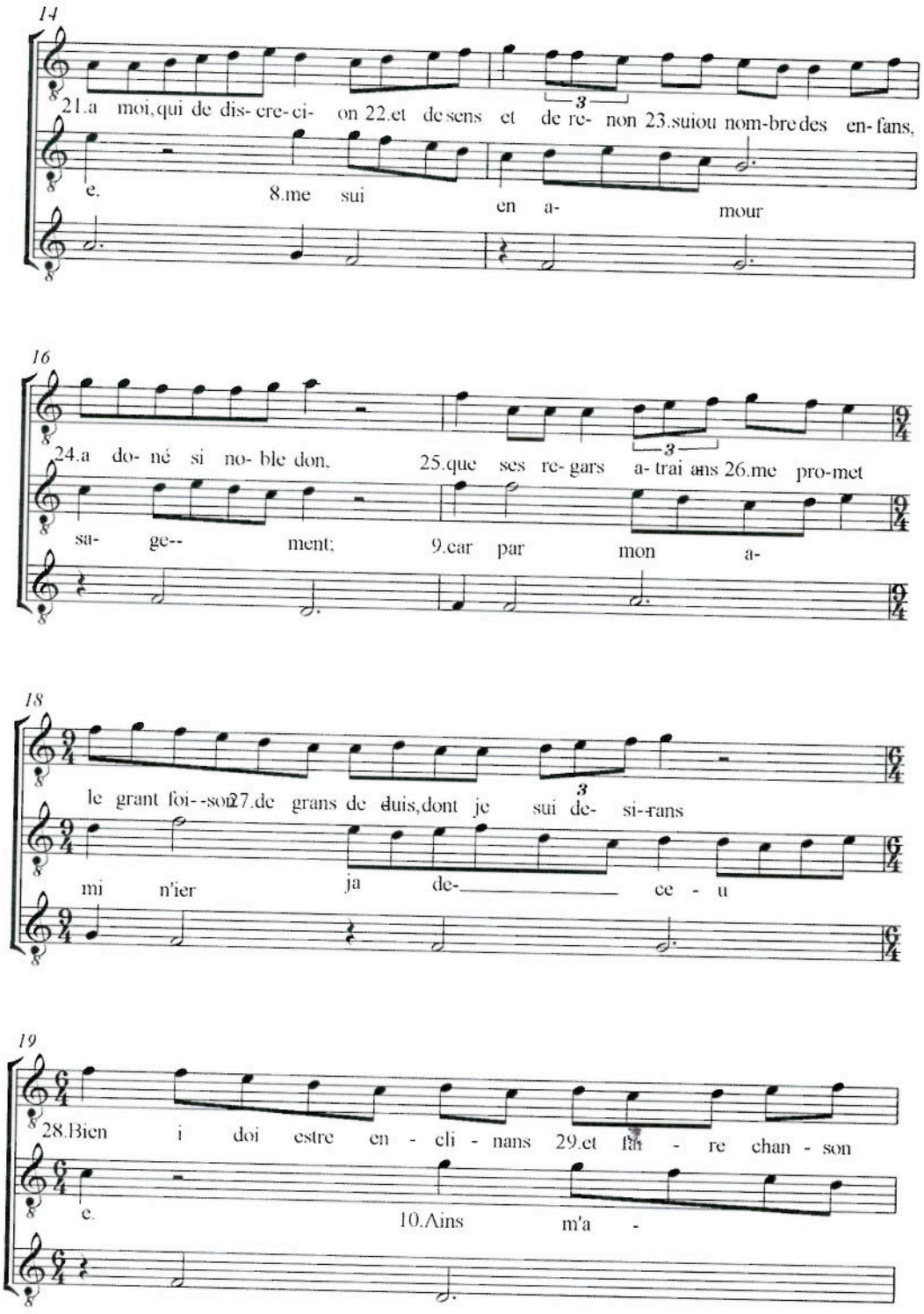


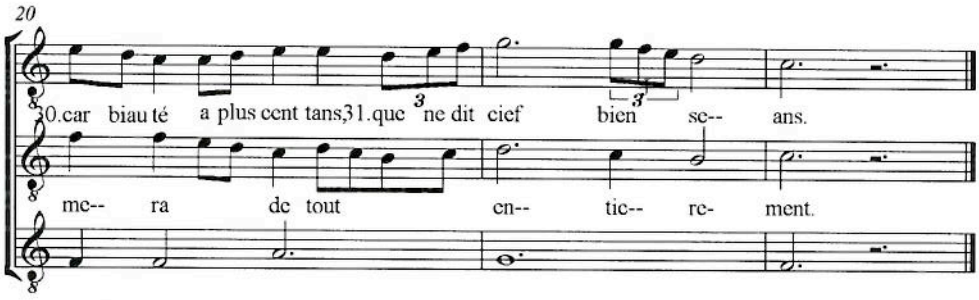
Appendix 2-316

Montpellier Codex Motet 316



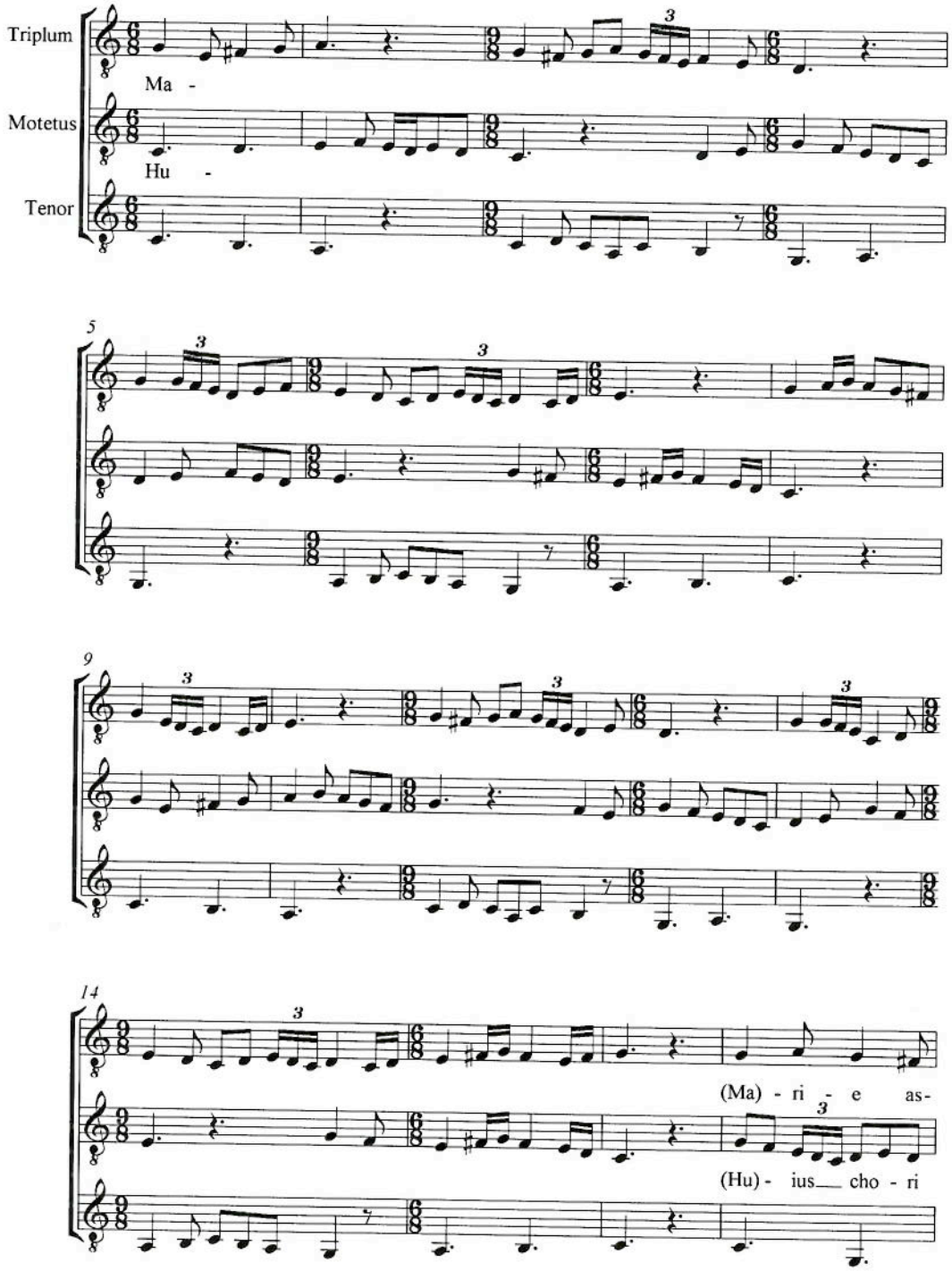

7
12.pour qu'il soit bien con nois-sans 13.que pour si be- le fa-- chon
-du- e
8
14.ne le- vast le cha- pe- ron 15.et qu'il ne vau-sist tous tans 16.es- tre de tout
5.me sui com- me loi- al dru-
10
a li o- be- is--sans. 17.Et quant da- me de tel non, 18.si tres noble
e 6.si que mise ou- tre- e-
12
et si pois-sans, 19.si sade et si de- dui- sans 20.et si a- ve-- nans,
ment, 7.sans estre es- per- du-

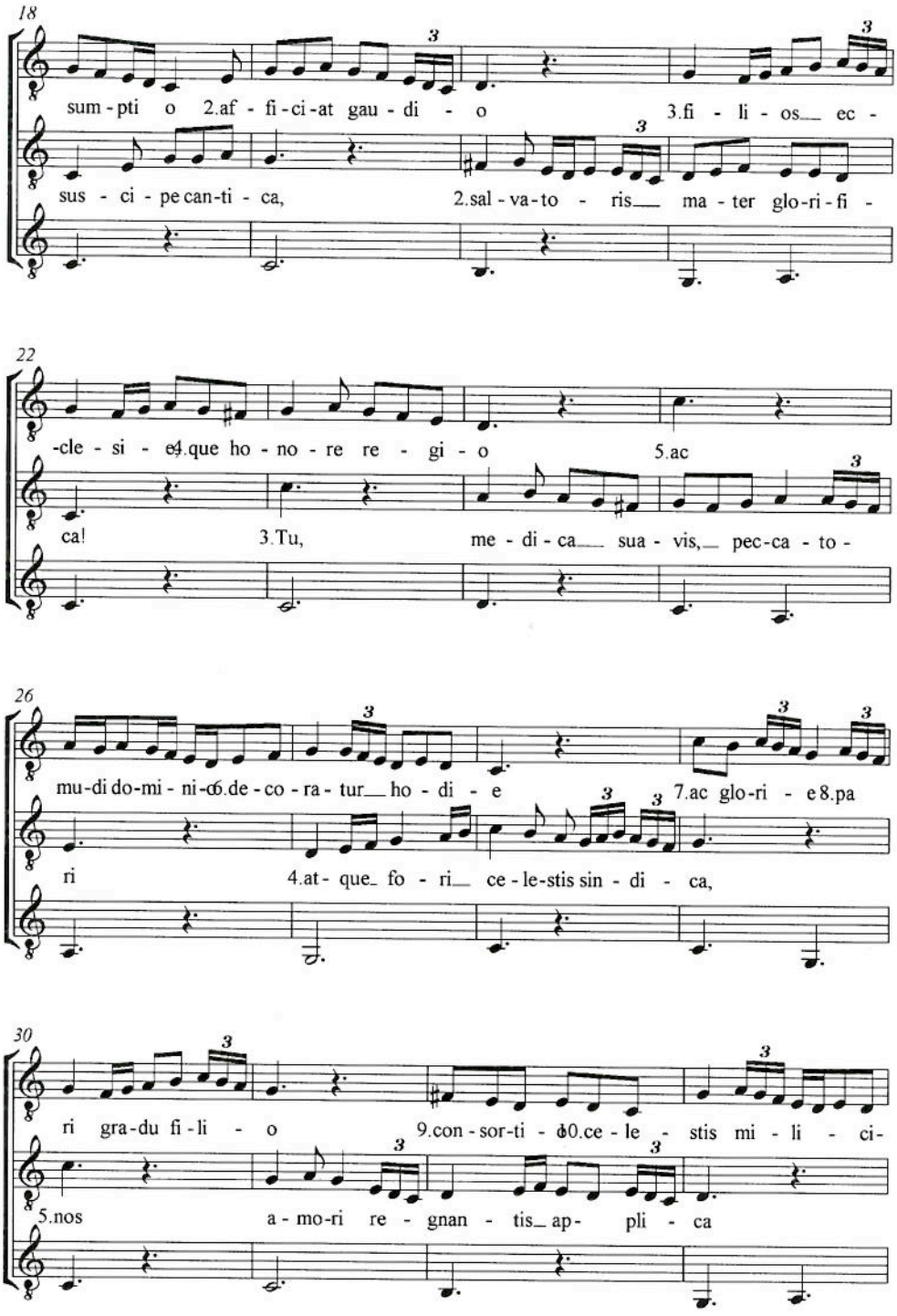

14
21.a moi,qui de dis- cre- ci- on 22.et de sens et de re- non 23.suiou nom-bre des en- fans,
e. 8.me sui en a- mour
16
24.a do- né si no- ble don, 25.que ses re- gars a- trai ans 26.me pro-met
sa- ge-- ment; 9.car par mon a-
18
le grant foi--soi 27.de grans de duis,dont je sui de- si-rans
mi n'ier ja de- ce - u
19
28.Bien i doi estre en - cli - nans 29.et lan - re chan - son
e. 10.Ains m'a -

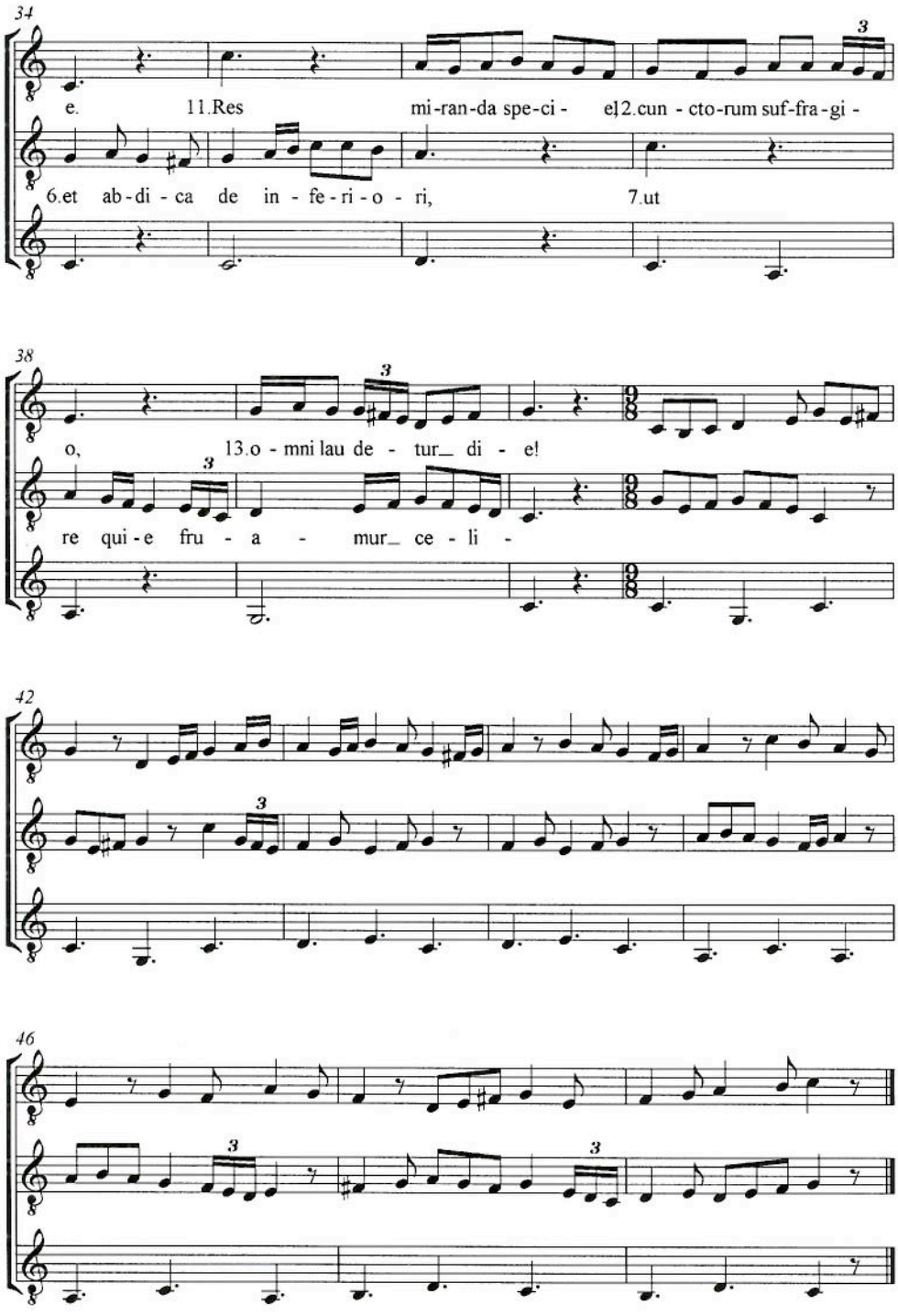

20
30.car biau té a plus cent tans,31.que ne dit cief bien se-- ans.
me-- ra de tout en-- tie-- re- ment.

Appendix 2-322

Montpellier Codex Motet 322

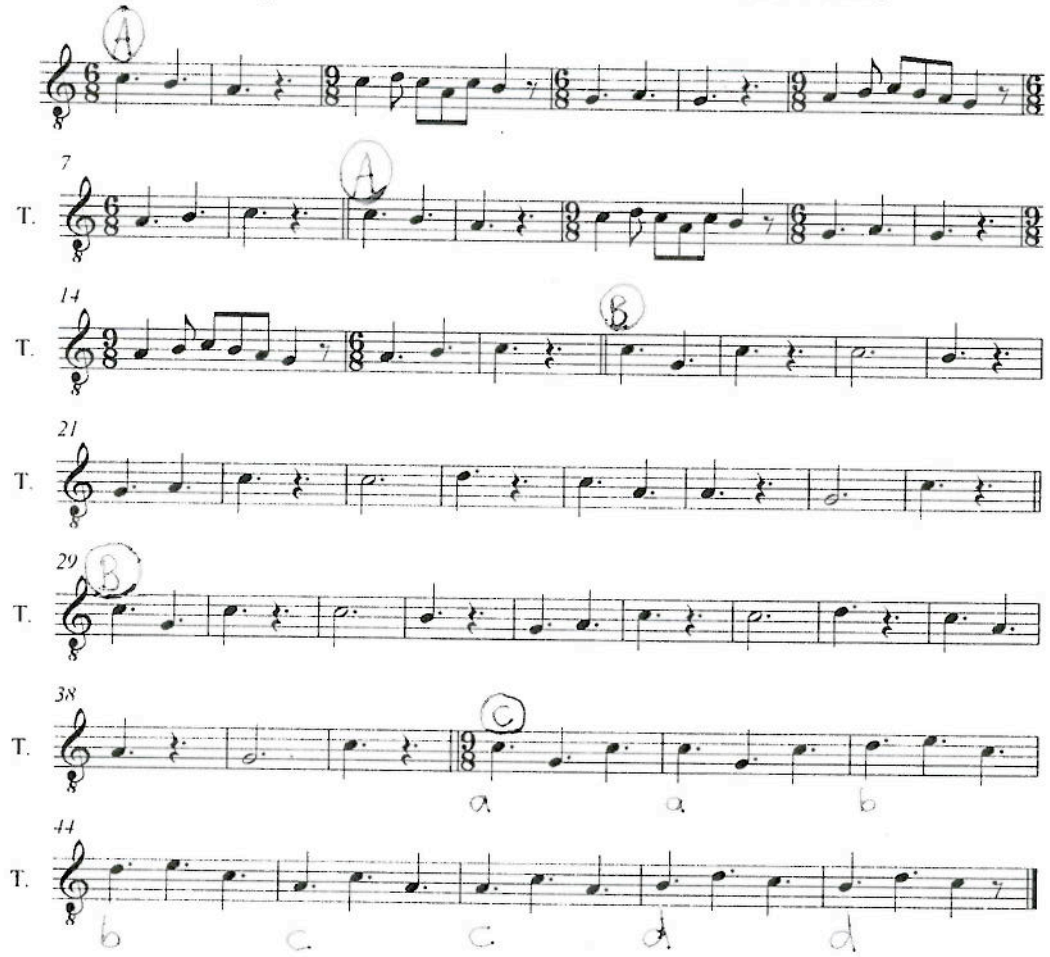



18
sum - pti o 2.af - fi - ci - at gau - di - o 3.fi - li - os ec -
sus - ci - pe can-ti - ca, 2.sal - va-to - ris ma - ter glo-ri - fi -
22
-cle - si - e 4.que ho - no - re re - gi - o 5.ac
ca! 3.Tu, me - di - ca sua - vis, pec-ca - to -
26
mu-di do-mi - ni - 6.de - co - ra - tur ho - di - e 7.ac glo-ri - e 8.pa
ri 4.at - que fo - ri ce - le-stis sin - di - ca,
30
ri gra-du fi - li - o 9.con - sor-ti - 10.ce - le - stis mi - li - ci -
5.nos a - mo-ri re - gnan - tis ap- pli - ca

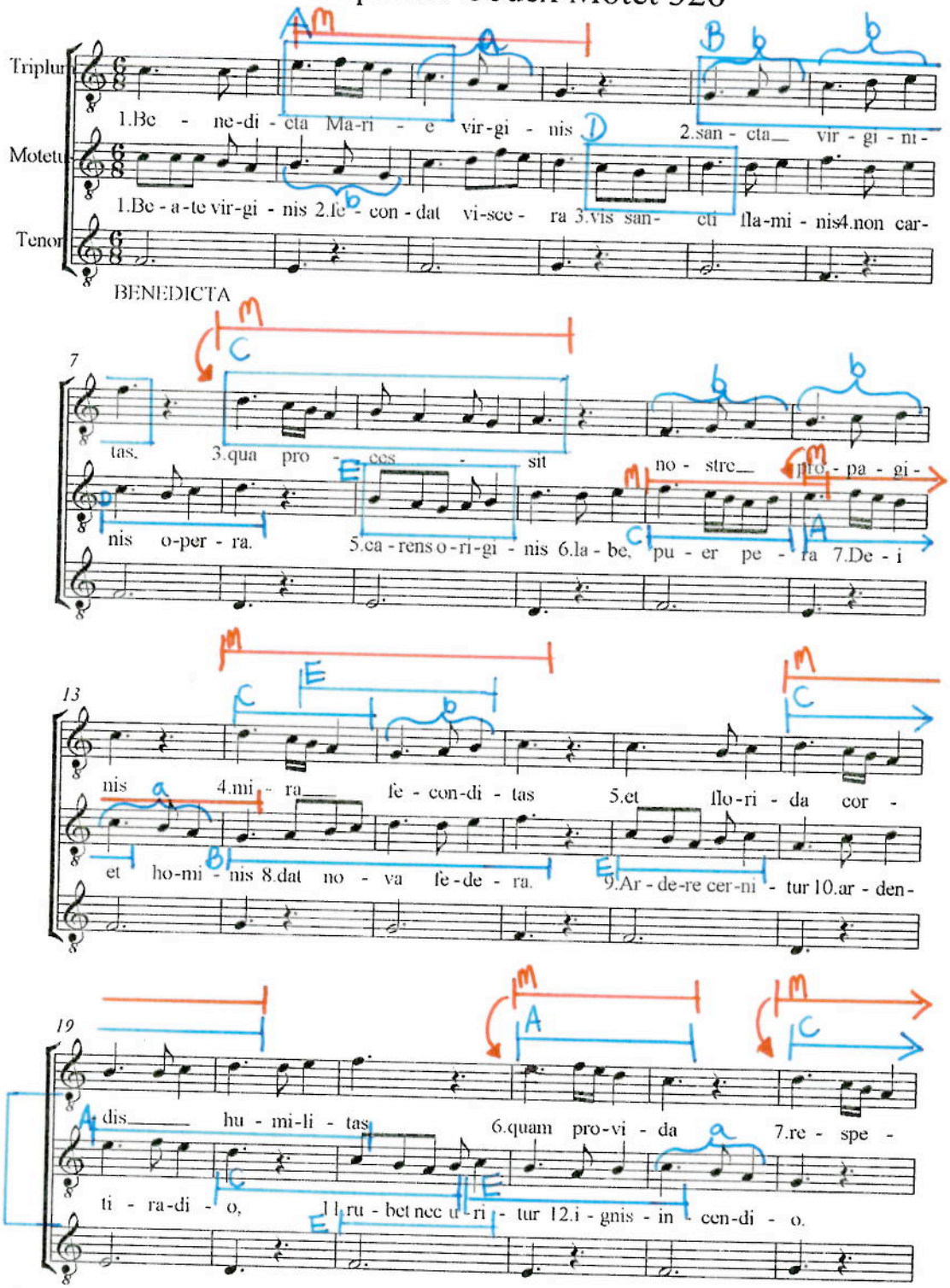

34
e.
11.Res
mi-ran-da spe-ci -
e
12.cun - cto-rum suf-fra-gi -
6.et ab - di - ca de in - fe - ri - o - ri,
7.ut
38
o,
13.o - mni lau de - tur_ di - e!
re qui - e fru - a - mur_ ce - li -
42
46

Appendix 2-322-a

Montpellier Codex Motet 322 Tenor line

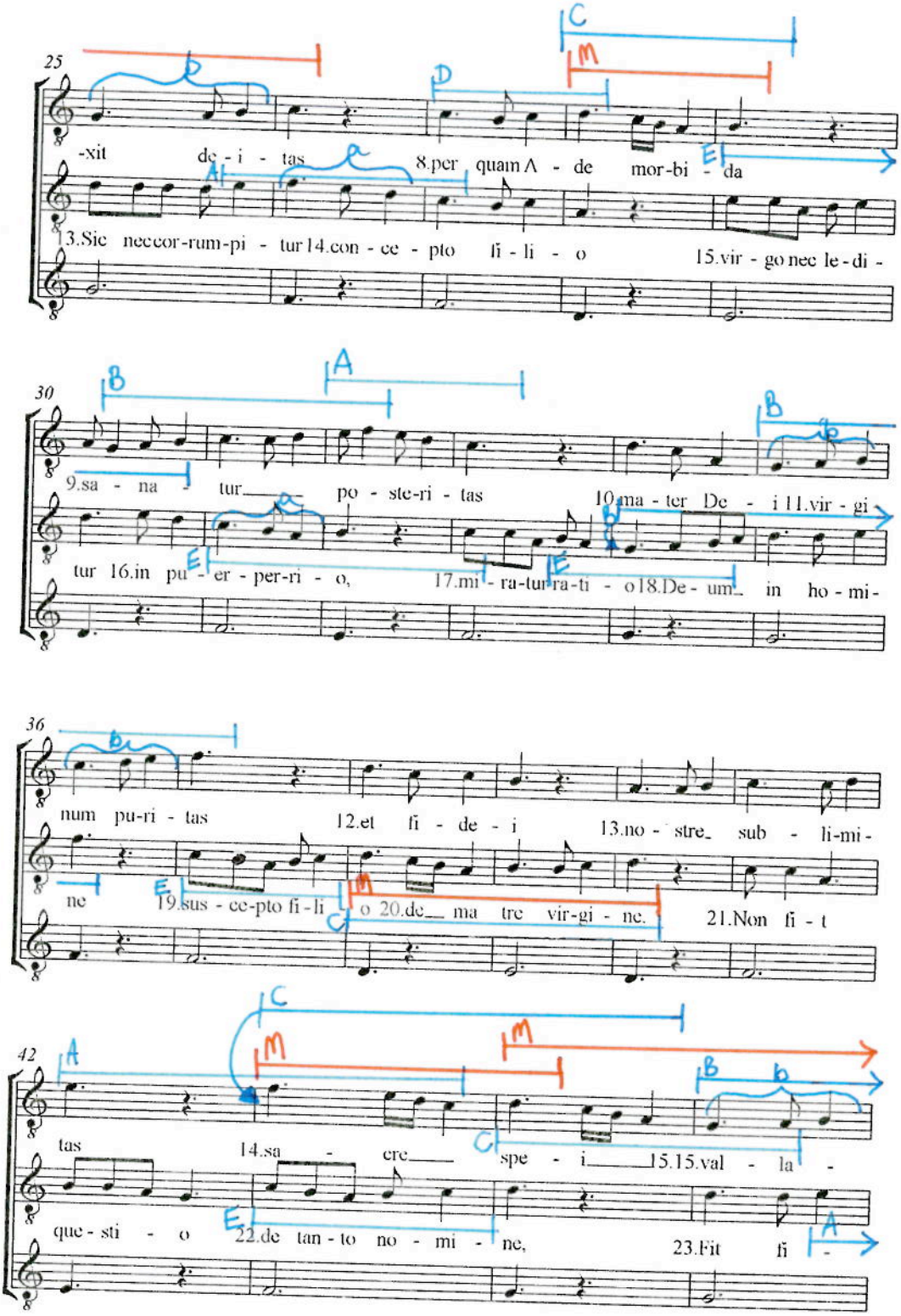


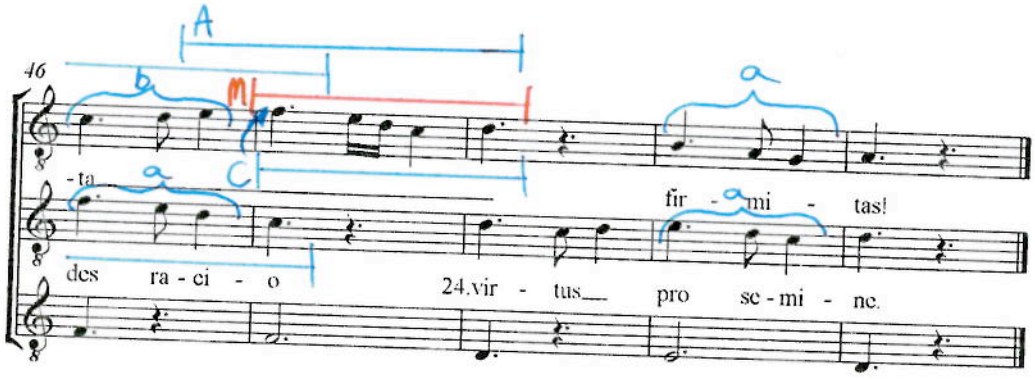
Montpellier Codex Motet 326



Lower case letters over brackets refer to Motifs A and B, discussed in Appendix 7b.

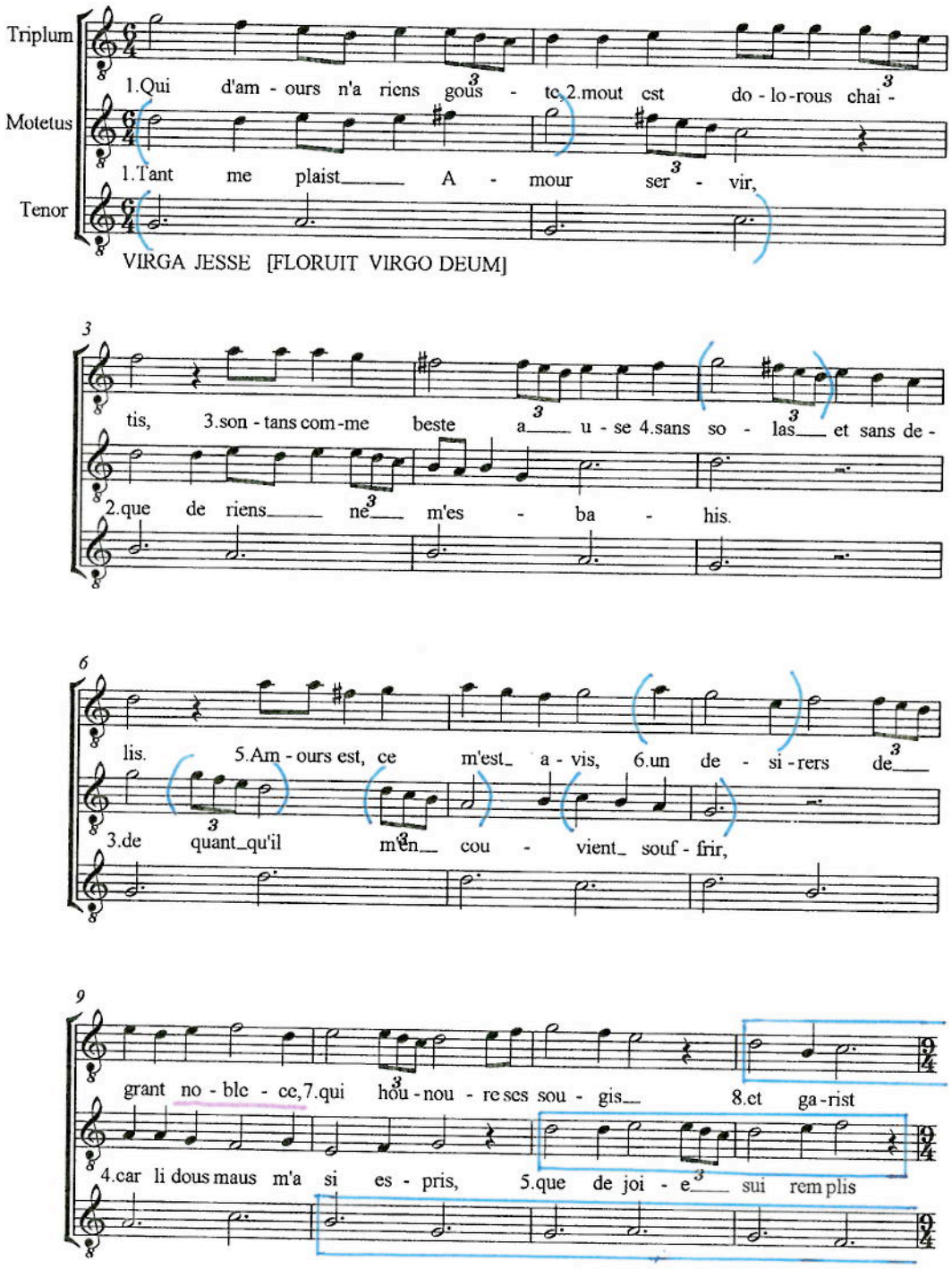
Upper case letters with refer to melodic motifs discussed in the Main thesis.

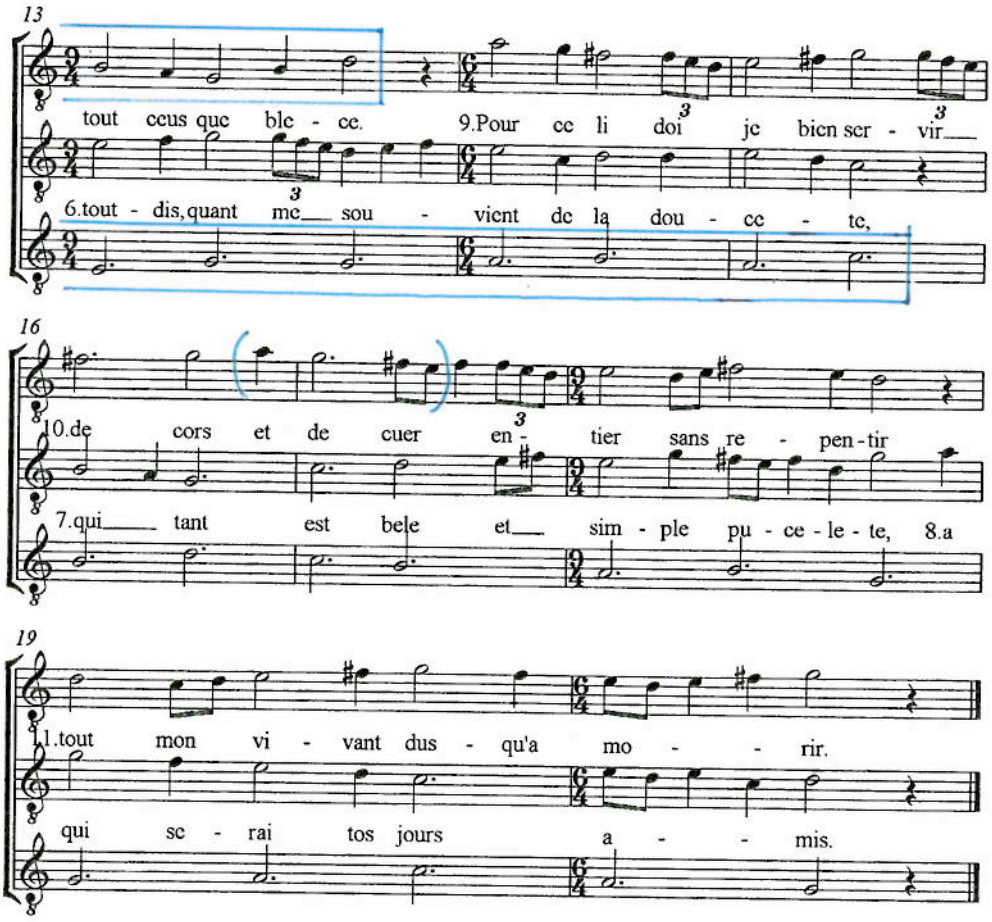

25
-xit de - i - tas 8.per quam A - de mor-bi - da
13.Sic nec cor-rum-pi - tur 14.con - ce - pto fi - li - o 15.vir - go nec le-di -
30
9.sa - na - tur po - ste-ri - tas 10.ma - ter De - i 11.vir - gi
tur 16.in pu - er - per-ri - o, 17.mi - ra-tur ra-ti - o 18.De - um in ho - mi-
36
num pu-ri - tas 12.et fi - de - i 13.no - stre sub - li-mi-
ne 19.sus - ce-pto fi - li - o 20.de ma tre vir-gi - ne. 21.Non fi - t
42
tas 14.sa - cre spe - i 15.15.val - la -
que - sti - o 22.de tan - to no - mi - ne, 23.Fit fi -


A
46
b
M
a
-ta
a
C
fir - mi - tas!
des ra - ci - o
24.vir - tus pro se - mi - ne.

Appendix 2-342

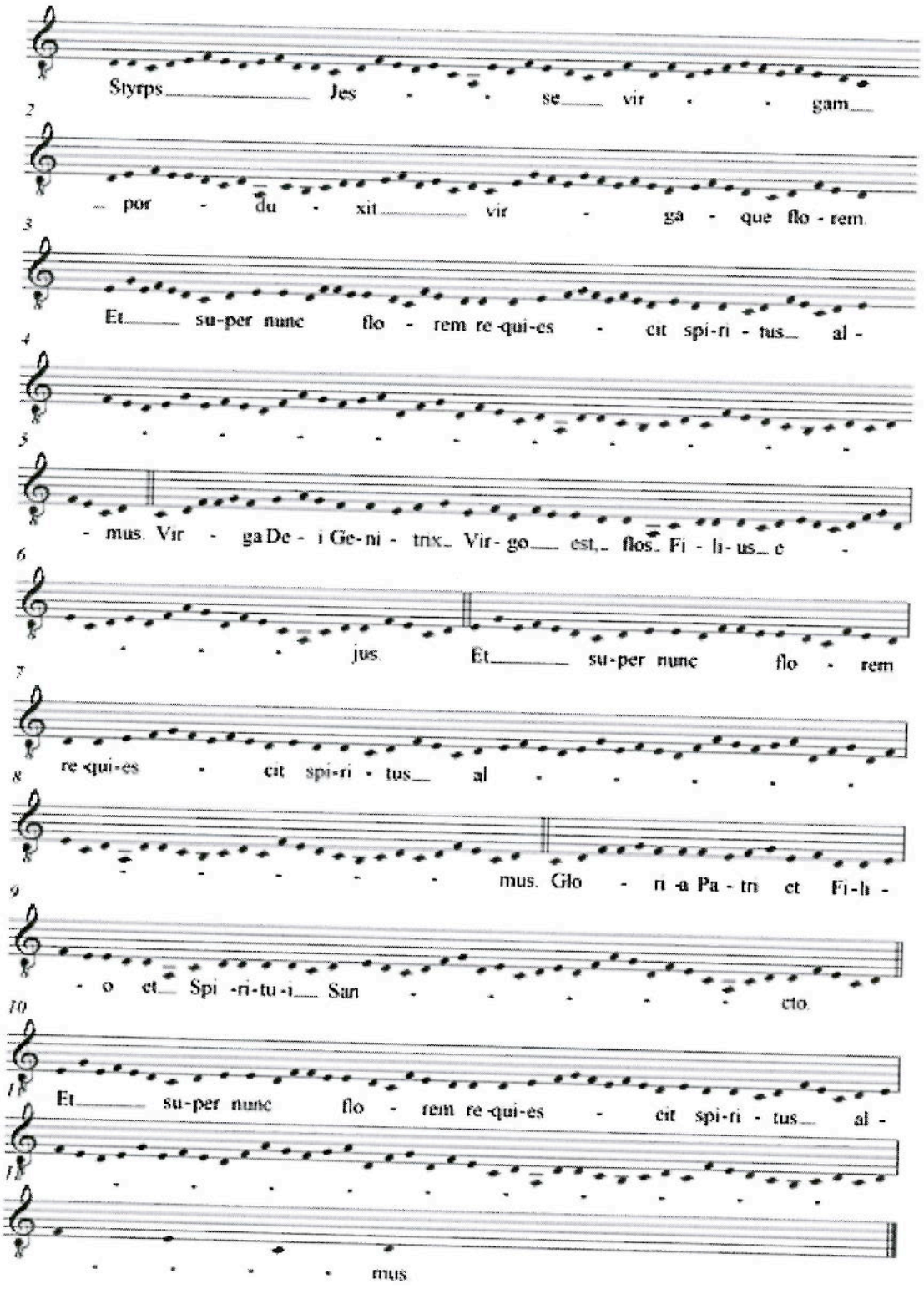
Montpellier Codex Motet 342




13
tout ceus que ble - ce.
9.Pour ce li doi je bien ser - vir
6.tout - dis, quant me sou - vient de la dou - ce - te,
16
10.de cors et de cuer en - tier sans re - pen - tir
7.qui tant est bele et sim - ple pu - ce - le - te, 8.a
19
1.tout mon vi - vant dus - qu'a mo - - rir.
qui se - rai tos jours a - - mis.

Appendix 2-a[2]

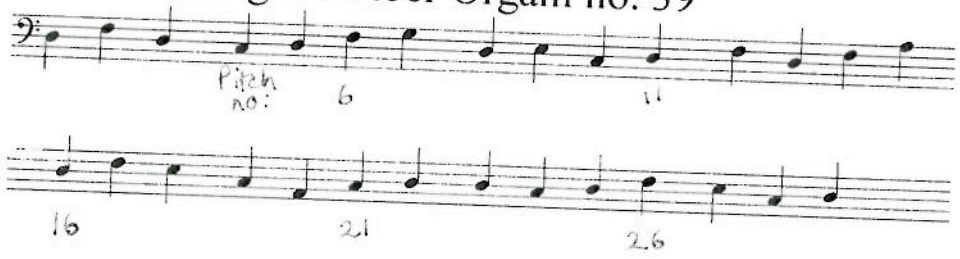
Styrps Jesse Chant



[2] Edited from: M. FASSLER, 'Mary's Nativity, Fulbert of Chartres, and the Styrps Jesse: Liturgical Innovation circa 1000 and its Afterlife', *Speculum*, 75 (2000), p.421.

Appendix 2-b[3]

Tenor line, Benedicamus domino I
Magnus Liber Organi no. 39



Pitch numbers relate to Mo53 tenor line. See Appendix 2-53-a.

[3] Edited from: ROESNER, E. H., ed., *Le Magnus liber organi de Notre-Dame de Paris, publié sous la direction de Edward H. Roesner*, 7 vols, Musica gallica (Monaco: Editions de l'Oiseau-Lyre, 1993), vol. 1, no. 39, Benedicamus Domino I, pp. 223-4.

APPENDIX 3: TABLE SHOWING MONTPELLIER CODEX TENOR LINE SOURCES[1]

Tenor	Liturgical source	Biblical source	Comments	Mo motets
ABIECTO. RIGA ORA LACRIMIS UBER RIMIS ORANS IN CUBICULO PRO POPULO. GLORIA PATRI...	O41 Responsory for Guillaume de Bourges.	n/a	Organum identified by Edward Roesner as the sixth Responsory of Matins for the feast of Guillaume of Bourges (10th January), patron of the University of Paris.[2]	16-18
AGMINA	M65 Mass Alleluya Vigil for Saint Catherine.	n/a	M65 refers to blood and milk flowing from Saint Catherine's blessed virgin body. See Chapter 4.	108
ALLELUYA	M78b Unknown Alleluya.	n/a		58
ALLELUYA	M78d Unknown Alleluya.	n/a		248
ALLELUYA	M22 Alleluya for the Holy Cross.	n/a	Same source as FERENS PONDERA, SUSTINERE and PORTARE tenors. Re: the Marian link in these chants see Chapter 5.	334
ALLELUYA	M78c Unknown Alleluya.	n/a		339
ALLELUYA. NATIVITAS GLORIOSE VIRGINIS	M38 Alleluya for the Nativity of Mary.	n/a	Organum by Perotin. Same source as EX SEMINE tenor. Vocabulary references Old Testament messianic/Marian prophecies such as Isaiah 11:1-2.	9-10
ALLELUYA. POSUI ADIUTORIUM	M51 Alleluya.	Psalm 88:20	Biblical source read in the Middle Ages as a messianic prophecy. Same source as ET EXULTAVI tenor.	14-15
ALMA REDEMPTORIS MATER	O48 Numerous liturgical uses.	n/a	One of the main four medieval Marian antiphons.	282, 285, 287, 330
AMAT	O40 From Matins of Saint Catherine of Alexandria.	Vocabulary references Canticles.	Celebrates the mystical marriage of Christ with a consecrated virgin. Same source as VIRGO. SPONSUS AMAT SPONSAM tenor. See Chapter 4.	177 (repeated as 266)
AMORIS	M27 Alleluya Veni sancte spiritus. For Pentecost week.			86, 245, 281
ANGELUS DOMINI	M20	Matthew 28:2		198, 39, 128

[1] This table was compiled with reference to: *Le chansonnier de Montpellier* CD-ROM: *conception générale Hélène Lorblanchet, Mirielle Vial, Poisson soluble,* La bibliothèque médiévale: Série *Bibliothèque médiévale* (Montpellier: Bibliothèque interuniversitaire de Montpellier, 2006); H. TISCHLER, ed., *The Montpellier Codex*, 4 vols, vol. 4 ed. and trans. by S. STAKEL and J.C. RELIHAN, Recent Researches in the Music of the Middle Ages and Early Renaissance, 2-8 (Madison, Wisconsin: A.R. Editions, 1978-85); H. VAN DER WERF, *Integrated Directory of Organa, Clausulae, and Motets* (Rochester, New York: [the author], 1989); http://cantusdatabase.org/ [Cantus: online database for Latin Ecclesiastical Chant]; and http://www.lib.latrobe.edu.au/MMDB/ [online digital image archive of medieval liturgical music]. 'M' and 'O' numbers refer to Mass and Office numbers as given in the *Corpus antiphonalium officii.*

[2] M. E. WOLINSKI, 'The Compilation of the Montpellier Codex', *Early Music History*, 11 (1992), 263-301.

DESCENDIT DE CELO ET ACCENDENS REVOLVIT	Easter Alleluya.			
ANNUNTIANTES	M9 Gradual for the Epiphany Epistle.	Versus taken from Isaiah 60:6.	Biblical source read as messianic prophecy. Same source as ET ILLUMINARE tenor.	254
APERIS	M69 Gradual for the Feast of the Holy Sacrament (Corpus Christi).	Psalm 144:15-16	Psalm praises God's *Oculi omnium*; motet has reference to 'eyes' in the upper voices.	105, 173
APTATUR	O46 Responsory for St Winnoc. (Also used for Saint Nicholas.)[3]	Refers to John 2:4.	See Chapter 5.	34, 60, 75, 146, 258, 268, 278, 283, 329
AUDI FILIA	M37 Gradual for Feast of the Assumption of the Virgin.	Psalm 44:12	Marian reading of Psalm 44 was popular in the Middle Ages. See Appendix 5 and Chapters 3 and 4. Same source as PROPTER, VERITATEM and ET VIDE tenors.	208, 214, 224
AVE MARIA	M79 From the Ave Maria.	Relates to Luke Chapter 2 and the Annunciation story.	See Chapter 3.	69
AVE MARIS STELLA	O51 From the Marian hymn Ave Maris Stella.	n/a	See Chapter 3.	55
AVE VERUM CORPUS NATUM DE MARIA VIRGINE	M84 Sequence.	n/a		
BALAAM	M81 Sequence for Epiphany.	Numbers 24:17 'A star shall come forth out of Jacob and a sceptre shall rise out of Israel.'	See Numbers 22-24 and 26:8-16 and Deuteronomy 23:4 - both read as messianic/Marian prophecies in the Middle Ages. Same source as HUIC MAGI and IN SOMPNIS tenors.	
BEATA VISCERA MARIA VIRGINIS QUE PORTA VERUNT ETERNI PATRIS FILIUM	M80 Communion chant for Marian votive mass.	References Isaiah 7:14 'Belold a Virgin shall conceive...'		
BENEDICAMUS DOMINO	Organum. Benedicamus domino VI.	n/a	Same organum as O16 Styrps Jesse.	
BENEDICTA	M32 Gradual for Nativity of the Virgin, and other liturgical uses. Benedicta. Hymn to the Virgin: Virgo dei	n/a	Same source used for VIRGO tenor.	

[3] S. CLARK, ' 'S'en dirai chançonete': Hearing Text and Music in a Medieval Motet', *Plainsong and Medieval Music*, 16/1 (2007), p.37, n.24.

	genitrix...			
BENEDICTUS DOMINUS DEUS MEUS		n/a	This unlabelled tenor is texted HODIE from an unknown source, according to Van der Werf.[4] Tischler's edition of Mo labels it BENEDICTUS.	
CAPTIVITATEM	M23 Gradual for the Ascension of Christ.	Ephesians 4:8 And relates to Psalm 67:19.		
CERNERE DIVINUM LUMEN GAUDETE FIDELES	O19 From the liturgy for the Nativity of the Virgin.	n/a	Combined with the Styrps Jesse and Sicut Spinam Rosam chants in a poem by Fulbert of Chartres. Same source as the SOLEM tenor.	
CUMQUE EVIGILASSET IACOB QUASI DE GRAVIO SOLEMPNIO AIT	O31 Responsory for the dedication of a church.	Genesis 28:16 Also references Jacob's Ladder (Genesis 28:10). Also see Wisdom 12:13, 16-19 and Isaiah 44:6-8.		43, 92, 141
CUSTODI NOS DOMINE	Unknown tenor	n/a		48
DESCENDENTIBUS	M74 Gradual for Pentecost.	Psalm 27:1		77
DEUS IN ADIUTORIUM	Chant from the start of every liturgical Hour.	Psalm 69		1,303
DIES	M2 Alleluya for Christmas Day and Epiphany.	Matthew 2:2	Same source as EIUS IN ORIENTE and LUX MAGNA tenors.	247
DOCEBIT	M26 Alleluya for Pentecost. Paraclitus spiritus sanctus.	n/a	Alleluya by Leonin.	234

[4] H. VAN DER WERF, *Integrated Directory of Organa, Clausulae, and Motets* (Rochester, New York: [the author], 1989).

DOCEBIT	M26 Alleluya for Pentecost.	n/a	Same source as ILLE VOS DOCEBIT tenor.	131, 234, 243
DOMINE	M41 Gradual for All Saints/ for several martyrs and for December 4th reception of relics at Notre Dame, Paris, in the Middle Ages.	Exodus 15:6	Same source as IN VIRTUTE DEXTERA tenor.	222, 246
DOMINE	M3 Chant for Christmas Day.	Psalm 108:26		210
DOMINO	Benedicamus domino.	n/a	Same organum as O16 Styrps Jesse.	143, 236
DOMINO	M13 Gradual for Easter Day.	Psalm 117:1-2	Same source as HEC DIES, DOMINO QUONIAM and IN SECULUM tenors. Psalm read in the Middle Ages as a messianic prophecy. Quoted by Jesus re: himself in Matthew. 21:42, Mark 12:10 and Luke 20:17.	190, 205
DOMINO	Unknown tenor	n/a	Some concordance with Benedicamus Domino I of the Styrps Jesse chant, source for FLOS etc.	40, 53, 158, 196, 331
DOMINO QUONIAM	M13 Gradual for Easter Day.	Psalm 117:1-2	Same source as HEC DIES, DOMINO and IN SECULUM tenors. Psalm read in the Middle Ages as a messianic prophecy. Quoted by Jesus re: himself in Matthew. 21:42, Mark 12:10 and Luke 20:17.	193, 204, 221
DOMINUS	M1 Gradual for Christmas Day. Viderunt omnes. Notum fecit...	Psalm 97	Psalm 97 was read in Middle Ages as a messianic prophecy. Same source as OMNES and VIDERUNT OMNES tenors.	50, 68
ECCEIAM	M61 Votive Alleluya.			253
EIUS	Responsory for the Feast of the Assumption of the Virgin and for her Nativity.	Isaiah 11:1-2	Biblical source read in the Middle Ages as a Marian and messianic prophecy. Same source as FLOS FILIUS EIUS tenor.	22, 66, 67, 122, 129, 160, 172, 229, 235

EIUS IN ORIENTE	M2 Alleluya for Christmas Day and Epiphany.	Matthew 2:2	Same source as DIES and LUX MAGNA tenors.	104
ET CONFITEBOR	M12 Alleluya for the dedication of a church and for the Purification of the Virgin.	Psalm 137:2		211, 228
ET EXULTAVI	M51 Alleluya	Psalm 88:20	Messianic prophecy. Same source as ALLELUYA. POSUI ADIUTORIUM tenor.	93
ET GAUDEBIT	M24 Alleluya. Non vos relinquam… For Pentecost.	John 14:18 and 16:22		23, 36, 42, 114, 116, 135, 201
ET ILLUMINARE	M9 Gradual for the Epiphany Epistle.	Isaiah 60:1	Biblical source read in the Middle Ages as a messianic prophecy.	189
ET SPERABIT	M49 Alleluya for a liturgy for Martyrs.	Psalm 63:11		78, 82, 311
ET SUPER	M66 Alleluya	Seems to reference Psalm 44 and Psalm 20.		97, 101, 110, 124
ET TENUERUNT	M17 Alleluya for Easter Day and for Mary Magdelene.	Matthew 28:9		241
ET VERITATIS	O3 Response for John 1:1	John 1	Van der Werf gives the tenor text as VERBUM.[5]	284
ET VIDE ET INCLINA AUREM TUAM	M37 Gradual for Feast of the Assumption of the Virgin.	Psalm 44:12	Marian reading of Psalm 44 was popular in the Middle Ages. See Appendix 5 and Chapters 3 and 4. Same source as AUDI, PROPTER, and VERITATEM tenors.	29
EX SEMINE	M38 Alleluya for the Nativity of the Virgin.	n/a	Organum by Perotin. Same source as ALLELUYA NATIVITAS tenor. Vocabulary references other Old Testament messianic/Marian prophecies such as Isaiah 11:1-2.	62
FERENS PONDERA	M22 Alleluya for the Holy Cross.	n/a	Same source as ALLELUYA, SUSTINERE and PORTARE tenors. Re: the Marian link in	183

[5] VAN DER WERF, H., *Integrated Directory of Organa, Clausulae, and Motets* (Rochester, New York: [the author], 1989).

			these chants see Chapter 5.	
FIAT	O54 Benedictus dominus	Psalm 71:19	Biblical source read in the Middle Ages as a messianic prophecy.	30, 191, 192, 226, 320
FLOS FILIUS EIUS	Responsory for the Feast of the Assumption of the Virgin and for her Nativity.	Isaiah 11:1-2	Biblical source read in the Middle Ages as a Marian and messianic prophecy. Same source as EIUS tenor.	21, 72, 94, 109, 111, 127, 231, 239 See also 342
GENTES	Unknown tenor	n/a		152
HEC DIES	M13 Gradual for Easter Day.	Psalm 117:1-2	Same source as DOMINO, DOMINO QUONIAM and IN SECULUM tenors. Psalm read in the Middle Ages as a messianic prophecy. Quoted by Jesus re: himself in Matthew. 21:42, Mark 12:10 and Luke 20:17.	45, 88, 98, 184
HIC FACTUS EST	M13a Gradual for Maundy Thursday to Pentecost.	Psalm 117:22	Same psalm source as HEC DIES above.	149
HODIE PERLUSTRAVIT	M25 Alleluya for Pentecost. Spiritus sanctus procedens…	n/a	Same source as PERLUSTRAVIT tenor.	47, 140, 179
HUIC MAGI	M81 Sequence for Epiphany.	Numbers 24:17 'A star shall come forth out of Jacob and a sceptre shall rise out of Israel.'	See Numbers 22-24 and 26:8-16 and Deuteronomy 23:4 – both read as messianic/Marian prophecies in the Middle Ages. Same source as BALAAM and IN SOMPNIS tenors.	341
ILLE VOS DOCEBIT	M26 Alleluya for Pentecost.	n/a	Same source as DOCEBIT tenor.	242
IMMOLATUS	M14 Alleluya for Easter.	I Corinthians:7		63, 121, 180, 186, 203, 206, 240
IN CORDE IPSIUS	M54 Alleluya.	Chant source quotes Psalm 44.	Marian reading of Psalm 44 was popular in the Middle Ages. See Appendix 5 and Chapters 3 and 4.	136
IN ODOREM	M45 Alleluya for St Andrew. Dilexit Andream dominus in odorem suavitatis.	References Canticles 1:4.	See Chapter 3.	70, 95
IN SECULUM	M13 Hec dies. Confitemini domino… Gradual for Easter Day.	Psalm 117:1-2	Same source as DOMINO, DOMINO QUONIAM and HEC DIES tenors. Psalm read in the Middle Ages as a messianic prophecy. Quoted by Jesus re: himself in Matthew. 21:42, Mark 12:10 and Luke 20:17.	2, 3, 28, 37, 65, 73, 85, 87, 102, 107, 118, 120, 132, 133, 134, 137, 138, 162, 163, 166, 178,181, 197, 199, 207, 218, 220, 223, 230, 232, 249, 324, 336
IN SOMPNIS HOS MONIS ANGELUS, NE REDEANT AD REGEM COMMOTUM PROPTER REGNA	M81 Sequence for Epiphany.	Numbers 24:17 'A star shall come forth out of Jacob and a sceptre shall rise out of Israel.'	See Numbers 22-24 and 26:8-16 and Deuteronomy 23:4 – both read as messianic/Marian prophecies in the Middle Ages. Same source as BALAAM and HUIC MAGI tenors.	310

IN VIRTUTE DEXTERA MANUS TUA CONFREGIT	M41 Gradual for All Saints/ for several martyrs and for December 4th reception of relics at Notre Dame, Paris, in the Middle Ages.	Exodus 15:6	Same source as DOMINE tenor.	217
INQUIRENTES	M40 Gradual for All Saints' Day?	Psalm 33:10-11		237
IOHANNE	M29 Alleluya. Responsory for John the Baptist's liturgy.	Luke 7:28	Same source as MULIERUM and MAIOR IOHANNE tenors.	20, 185, 216, 274
ITE MISSA EST	M88a	n/a		261
IUSTUS GERMINABIT SICUT LILIUM ET FLOREBIT	M53 From a liturgy for the Common of Saints.	Hosea 14:6		32
KIRIE FONS	M86c Trope on Kyrie eleison.	n/a		262
KYRIE CELUM	M86f Trope on Kyrie eleison.	n/a		293
KYRIE ELEYSON	M86d Trope on Kyrie eleison.	n/a		264, 286
KYRIELEISON	M86g Trope on Kyrie eleison.	n/a		299
KYRIELEISON	M86h Trope on Kyrie eleison.	n/a		344
KYRIELEYSON	M86a Trope on Kyrie eleison.	n/a		84
KYRIEL[EYSON]	M86e Trope on Kyrie eleison.	n/a	Tenor given in Mo as 'L'.	267
LAQUEUS CONTRITIS EST ET NOS LIBERATI SUMUS	M7 Gradual for Holy Innocents and Martyrs.	Psalm 123:7		301
LETABITUR	M66 Alleluya. Domine in virtute tua letabitur… Used for various liturgies.	Psalm 20:2		38
LETABITUR	Unknown tenor	n/a		209
LUX MAGNA	M2 Alleluya for Christmas Day and Epiphany.	Matthew 2:2	Same source as DIES and EIUS IN ORIENTE tenors.	215, 251
MAIOR IOHANNE	M29 Alleluya. Inter natos mulietum… For the Nativity of John the Baptist.	Matthew 11:11 and Luke 7:28 : Jesus' words about John the Baptist.	Same source as MULIERUM tenor.	225
MANE PRIMA SABBATI	M83 Sequence for Mary Magdalene.	Based on Mark 16:9	Mary Magdelene discovering the risen Christ.	51
MANERE	M5 Gradual for St John the Evangelist.	John 21:23		33, 61, 74, 90, 119, 157, 238
MEA	M54 Alleluya. Gradual for Feast of the	Chant source quotes Psalm 44.	Marian readings of Psalm 44 were popular in the Middle Ages. See Appendix 5 and	224

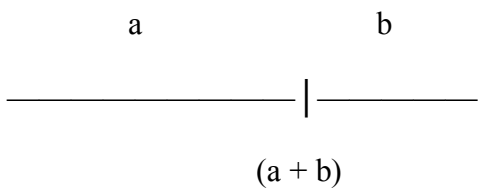
	Assumption of the Virgin. and her Nativity. Veni electa mea…		Chapters 3 and 4.	
MORS	M18 Alleluya. Responsory for Easter Day. Christus resurgens ex mortuis…	Romans 6:9		35
MULIERUM	M29 Alleluya. For the Nativity of John the Baptist.	Matthew 11:11 and Luke 7:28 : Jesus' words about John the Baptist.	Same source as MAJOR IOHANNE tenor.	83, 130
NEUMA	O53	n/a		54, 56, 117, 139, 308
NOBIS CONCEDAS VENIAM PER SECULA O BENIGNA	M85 From an eleventh-century hymn to Mary. Inviolata integra et casta es Maria...	n/a		307
NOSTRUM	M14 Alleluya for Easter Day.	n/a	Sung after M13 Hec dies chant that is the source of DOMINO, DOMINO QUONIAM, HEC DIES and IN SECULUM tenors.	19, 106
OMNES	M1 Gradual for Christmas Day. Viderunt omnes. Notum fecit...	Psalm 97	Psalm 97 was read in Middle ages as a messianic prophecy. Same source as DOMINUS and VIDERUNT OMNES tenors.	24, 76, 80, 99, 103, 115, 161, 165, 170, 176, 279, 288, 300, 316
OMNES	Unknown Tenor	n/a		195
OMNES	Unknown Tenor	n/a		187
PACEM	M27 Benedicus dominus. Suscipiant montes pacem...	Psalm 71:3		219
PER OMNIA SECULA SECULORUM	M87 From the Doxology.			327
PERLUSTRAVIT	M25 Alleluya for Pentecost.	n/a	Same source as HODIE PERLUSTRAVIT tenor.	27
PORTARE	M22 Alleluya for the Holy Cross.	n/a	Same source as ALLELUYA, SUSTINERE and FERENS PONDERA tenors. Re: the Marian link in these chants see Chapter 5.	5, 81, 91, 96, 142, 148, 159, 233, 257, 259, 265, 296, 305, 335
PORTARE?	Undesignated tenor.		Mo 322 gives text as TENOR. The first 12of 21 pitches are identical to M22 PORTARE. For discussion of this see Chapter 5.	314, 322, 328
PORTAS	Unknown tenor, maybe from the Gradual Tollite portas used for Palm Sunday and for the dedication of a church.	Psalm 23:7-10		315
PRETIOSUS	O23 From the liturgy for Saint Denis (October 8th).	n/a		252
PRO PATRIBUS	M30 For the feasts of	Psalm 44:18	Marian reading of Psalm 44 was popular in the Middle	59, 89, 227

	Saints Peter and Paul and for the dedication of a church.		Ages. See Appendix 5 and Chapters 3 and 4.	
PRO PATRIBUS	Unknown tenor	n/a		212
PROPTER VERITATEM	M37 Gradual for Feast of the Assumption of the Virgin.	Psalm 44:6	Marian reading of Psalm 44 was popular in the Middle Ages. See Appendix 5 and Chapters 3 and 4. Same source as AUDI and ET VIDE tenors.	64, 169
PUERORUM CATERVA IUBILANDO VOCE SONORA OFFERAT PRECIONA CHRISTO EIA	M86b Trope on Kyrie eleison.	n/a		255
REGNAT	M34 Gradual for Feast of the Assumption of the Virgin.	n/a		44
SACERDOTUM	M77 From the liturgy for Martinus episcopus.	n/a		306
SANCTE GERMANE. O SANCTE GERMANE	O27 From the liturgy for Saint Germaine.	n/a	Organum for three voices.	11-13
SECULORUM AMEN	O52 From the Doxology.	n/a		112
SOLEM	O19 From the liturgy for the Nativity of the Virgin.	n/a	Combined with the Styrps Jesse and Sicut Spinam Rosam chants in a poem by Fulbert of Chartres. Same source as the CERNERE tenor.	275, 289, 332
SUPER TE ORTA EST	Unknown tenor	n/a		263
SURREXIT	M75 Alleluya for Easter Day.	n/a		298
SUSTINERE	M22 Alleluya for the Holy Cross.	n/a	Same source as ALLELUYA, PERENS PONDERA and PORTARE tenors. Re: the Marian link in these chants see Chapter 5.	41, 188
TANQUAM	O2 From the liturgy for Christmas Day.	Psalm 18:6	Biblical verse read in medieval times as a messianic prophecy. See Chapter 2.	31, 182
TUO	Unknown tenor	n/a		200
V	Unknown tenor	n/a		175
VALARE	Unknown tenor	n/a		168
VERITATEM ET MANSUETUDINEM	M37 Gradual for Feast of the Assumption of the Virgin.	Psalm 44:6	Marian reading of Psalm 44 was popular in the Middle Ages. See Appendix 5 and Chapters 3 and 4. Same source as AUDI, ET VIDE and PROPTER tenors.	52, 57, 71, 113, 125, 155, 156, 171
VICTIMAE PASCHALI LAUDES IMMOLENT CHRISTIANI	M82 Sequence For Easter Day.	n/a		174
VIDERUNT OMNES	M1 Gradual for Christmas Day. Viderunt omnes. Notum fecit...	Psalm 97	Psalm 97 was read in Middle ages as a messianic prophecy. Same source as DOMINUS and OMNES tenors.	26
VIRGA JESSE FLORUIT VIRGO DEUM	Responsory for the Feast of the Assumption of the Virgin and for her Nativity.	Isaiah 11:1-2	Biblical source read in the Middle Ages as a Marian and messianic prophecy.	342
VIRGO	M32 Gradual for Nativity of the Virgin, and	n/a	Same source used for BENEDICTA tenor.	100, 194, 273

	other liturgical uses.			
VIRGO MARIA	O50 From the Salve regina, which had numerous liturgical uses.	n/a	One of the main four medieval Marian antiphons.	317
VIRGO. SPONSUS AMAT SPONSAM	O40 From liturgy for Saint Catherine of Alexandria.	Vocabulary references Canticles.	Celebrates the mystical marriage of Christ with a consecrated virgin. Same source as AMAT tenor. See Chapter 4.	6-8

APPENDIX 4: THE GOLDEN RATIO AND THE FIBONACCI SERIES

The Golden Ratio occurs when a line is divided unequally so that the ratio of the smaller part to the larger is the same of that of the larger to the original whole:



a : b = the whole : a

The number by which 'b' must be multiplied in order to reach 'a', or by which 'a' must be multiplied to reach the whole is an irrational number beginning 1.61803398…, which for the purpose of this study can be approximated to 1.62. The Golden Ratio can be represented by the Greek letter phi: Φ, after the first letter of the name of the Ancient Greek architect Phidias (circa 490-430 BC) who studied the Golden Ratio and apparently designed the statues of the Parthenon according to its properties.[1]

The term 'Golden Ratio' was not known in medieval times, but follows the name *goldener Schnitt*, given to the phenomenon circa 1835 by mathematician Martin Ohm.[2] However, I use the term 'Golden Ratio' in this thesis as it is the most straightforward, best-known, and best-understood term available.

[1] R. A. DUNLAP, *The Golden Ratio and Fibonacci Numbers* (London: World Scientific Publishing, 1997), p.1.
[2] M. LIVIO, The Golden Ratio: The Story of Phi, the World's most Astonishing Number (New York: Broadway Books, 2002), p.6.

The Ancient Greek mathematician Euclid (circa 325-265 BC) provides the earliest extant definition of the Golden Ratio, calling it 'division in extreme and mean ratio',[3] and it is Euclid's knowledge of the Golden Ratio that was passed to medieval Europe when Ancient writings were translated and studied in the West. By 1200, the first six books of Euclid's work *Elements* were known in the universities of Western Europe, and during the thirteenth century, they were employed by architects (as well as by other artists, including – as in demonstrated in this thesis – musicians) of the Gothic Age.[4]

The Golden Ratio is closely related to the Fibonacci Series, which was identified by Leonardo of Pisa (known as Fibonacci) in his 1202 publication *Liber Abaci*. Fibonacci numbers are numbers that are produced by the equation Fn = Fn-1 + Fn-2. Beginning at 1, this produces the following sequence: 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144… *ad infinitum*.

The Fibonacci Series tends towards the Golden Ratio, in that any Fibonacci Series number divided by the number immediately preceding it in the Series will equal a number approximating the irrational Golden Ratio number beginning 1.618... The higher the Fibonacci numbers used, the nearer to the Golden Ratio the result. For example, given to three decimal places:

13 / 8 = 1.625

21 / 13 = 1.615

34 / 21 = 1.619

55 / 34 = 1.618

[3] EUCLID, *Elements VI*, [electronic resource], http://aleph0.clarku.edu/~djoyce/java/elements/elements.html
[4] R. HERZ-FISCHLER, ed., *A Mathematical History of Division in Extreme and Mean Ratio* (Ontario: Wilfred Laurier Press, 1987), pp. 6-34. See also: M. FOLKERTS, *Euclid in Medieval Europe*, Questio de rerum natura, 2 (Winnipeg: The Benjamin Catalogue for History of Science, 1989).

Medieval scholars had access to the concept of the Golden Ratio, primarily in translations of Euclid, and a copy of Ptolemy's *Almagest*, which describes the Golden Ratio, was dedicated to the chancellor of Chartres in 1143.[5] The concept of the Fibonacci Series was also available after its publication by Leonardo of Pisa in 1202. For this reason, I use both terms (Golden Ratio and Fibonacci Series) in this thesis, referring to the Fibonacci Series when the numbers involved are the specific integers that form part of the Series (see Chapter 2), and referring to the Golden Ratio when the numbers involved are not the specific Fibonacci integers, but still create Golden Ratio proportions (see Chapters 1 and 3).

[5] G. R. EVANS, *Alan of Lille: the frontiers of theology in the later twelfth century* (Cambridge: CUP, 1983), p.4.

APPENDICES 5 AND 6: MARIAN INTERPRETATION OF VULGATE PSALM 44 *ERUCTAVIT COR MEUM* (APPENDIX 5) AND THE BOOK OF CANTICLES (APPENDIX 6)

In the Middle Ages, Vulgate Psalm 44 and the Book of Canticles were the biblical texts most associated with the theme of mystical marriage. Since the early Church, Christianity had interpreted the mystical marriage metaphor in three ways. God's spouse was understood as being: Ecclesia – the whole body of the Church (as suggested by Saint Paul in Ephesians 5:25); and/or each individual Christian soul; and/or the Virgin Mary. According to Christian tradition, the Virgin's mystical marriage to God is primarily remembered at two liturgical feasts: the Annunciation, that remembers God's desire for Mary and Mary becoming the mother of God's son; and at the Assumption, that remembers her becoming Queen of Heaven alongside Christ the King. The Virgin is also understood as being God's spouse because she is the symbol, or 'Type' of the Church and the individual Christian soul, both of which are also depicted as being metaphorically 'wedded' to God. The notion of Mary being mystically married to God dates back to the early Church, but became especially popular in the Middle Ages. A brief history of its development is given at the start of Chapter 2.

Because of their suitability for the mystical marriage-themed Annunciation and Assumption, verses from Psalm 44 and Canticles were incorporated into the liturgical chants for these feasts. Montpellier Codex motets that address the Annunciation and Assumption therefore commonly incorporate melodic incipits from these liturgical chants, as is discussed in Chapters 3 and 4. The following two appendices provide a more

detailed explanation of the medieval association of Psalm 44 and Canticles with the Virgin's mystical marriage.

APPENDIX 5: MARIAN INTERPRETATION OF VULGATE PSALM 44

ERUCTAVIT COR MEUM

Vulgate Psalm 44

1 victori pro liliis filiorum Core eruditionis canticum amantissimi
2 eructavit cor meum verbum bonum dico ego opera mea regi lingua mea stilus scribae velocis
3 decore pulchrior es filiis hominum effusa est gratia in labiis tuis propterea benedixit tibi Deus in aeternum
4 accingere gladio tuo super femur fortissime
5 gloria tua et decore tuo decore tuo prospere ascende propter veritatem et mansuetudinem iustitiae et docebit te terribilia dextera tua
6 sagittae tuae acutae populi sub te cadent in corde inimicorum Regis
7 thronus tuus Deus in saeculum et in aeternum sceptrum aequitatis sceptrum regni tui
8 dilexisti iustitiam et odisti iniquitatem propterea unxit te Deus Deus tuus oleo exultationis prae participibus tuis
9 zmyrna et stacte et cassia in cunctis vestimentis tuis de domibus eburneis quibus laetificaverunt te
10 filiae regum in honore tuo stetit coniux in dextera tua in diademate aureo
11 audi filia et vide et inclina aurem tuam et obliviscere populi tui et domus patris tui
12 et concupiscet rex decorem tuum quia ipse est dominus tuus et adora eum
13 et o filia fortissimi in muneribus faciem tuam deprecabuntur divites populi
14 omnis gloria filiae regis intrinsecus fasceis aureis vestita est
15 in scutulatis ducetur ad regem virgines sequentur eam amicae eius ducentur illuc
16 ducentur in laetitiis et exultatione ingredientur thalamum Regis
17 pro patribus tuis erunt filii tibi pones eos principes in universa terra
18 recordabor nominis tui in omni generatione et generatione propterea populi confitebuntur tibi in saeculum et in aeternum

King James Bible (2000) Version

1 To the Chief Musician. Set to *The Lilies*. A contemplation of the sons of Korah. A song of love.
2 My heart is overflowing with a good matter: I speak of the things which I have made concerning the King: my tongue is the pen of a ready scribe.
3 You are fairer than the children of men: grace is poured into your lips: therefore God has blessed you forever.
4 Gird your sword upon your thigh, O most mighty, with your glory and your majesty.
5 And in your majesty ride prosperously because of truth and meekness and righteousness; and your right hand shall wondrously lead you.
6 Your arrows are sharp in the heart of the King's enemies; by which the people fall under you.
7 Your throne, O God, is forever and ever: the sceptre of your kingdom is a righteous sceptre.

8 You love righteousness, and hate wickedness: therefore God, your God, has anointed you with the oil of gladness above your fellows.
9 All your garments smell of myrrh, and aloes, and cassia, out of the ivory palaces, by which they have made you glad.
10 Kings' daughters were among your honourable women: at your right hand did stand the Queen in gold of Ophir.
11 Hearken, O daughter, and consider, and incline your ear; forget also your own people, and your father's house;
12 So shall the King greatly desire your beauty: since he is your Lord, worship him.
13 And the daughter of Tyre shall be there with a gift; even the rich among the people shall entreat your favour.
14 The King's daughter is all glorious within the palace: her clothing is of woven gold.
15 She shall be brought unto the King in robes of needlework: the virgins, her companions that follow her, shall be brought unto you.
16 With gladness and rejoicing shall they be brought: they shall enter into the King's palace.
17 Instead of your fathers, sons are born to you, and you shall make princes over all the earth.
18 I will make your name to be remembered in all generations: therefore shall the people praise you for ever and ever.

The seventeen Montpellier Codex motets that use tenor lines from Psalm 44-based Marian liturgy chant are set out in the table below:

Table Showing Psalm 44 Tenor Lines

Mo Motets	Tenor	Psalm 44 verse	Liturgical source
29	ET VIDE ET INCLINA AUREM TUAM	11	Gradual for Feast of the Assumption of the Virgin.
52, 57, 64, 71, 113, 125, 155, 156, 169, 171	VERITATEM ET MANSUETIDINEM	5	Gradual for Feast of the Assumption of the Virgin.
59, 89, 227	PRO PATRIBUS	17	For the feasts of Saints Peter and Paul and for the dedication of a church.
208, 214, 224	AUDI FILIA	11	Gradual for Feast of the Assumption of the Virgin.

According to medieval Christianity, the first ten verses of Psalm 44 represent the bridegroom, who is Christ or God the Father. Verses 11-16 are read as referring to the bride and her companions – the Virgin Mary and her virgin followers, and verses 17-18 refer to their offspring – the Church. Therefore it is primarily verses 11-18 that are employed in Marian liturgy and which are relevant to Mo tenor lines. The use of these tenor lines would have brought to mind not only the liturgy from which they were borrowed, but also the Psalm verses, and the meaning that was applied to them in medieval France.

Common medieval Marian interpretations of Psalm 44 verses are as follows:

- Although part of the groom's section of the Psalm, Bernard of Clairvaux links verse 3, 'God has blessed you forever', with the Magnificat, which quotes Elizabeth's words to Mary from Luke 1:42 'Blessed, then, is the fruit of thy womb.'[1]
- Verse 5, 'Because of truth, of meekness, and righteousness; and thy right hand shall wondrously lead you', was applied to the Virgin in the liturgy for her Assumption.
- According to Bernard of Clairvaux, when Mary turned away from the old religion of her fathers and acknowledged Christ as mankind's new route to God, and when she remained chaste and thus forsook her chance to give birth to an heir to her earthly fathers' house, she was responding to verse 11 of the Psalm, '… doing what her father David [the psalmist] had advised her to do when he said, 'forget also your own people and your father's house.''[2]

[1] BERNARD OF CLAIRVAUX, *Homilies in Praise of the Blessed Virgin Mary*, , ed. by C. WADDELL, trans. by M.-B. SAÏD, Cistercian Fathers Series (Kalamazoo, Michigan: Cistercian Publications, 1993), p.38. This publication uses the modern Psalm numbering of 45.
[2] *Ibid*., p.35.

- Quoting verse 12, Bernard explains that the gifts of virginity and humility made Mary so beautiful in spirit and body that '[God] the King Himself desired her beauty.'[3]
- Verse 13 tells us that even great men shall seek this woman's favour, and this represents that even the most rich and powerful Christians ask for the Virgin's merciful intercessions.
- The beauty of the King's daughter, described in verses 14-15, was understood as referring to the beauty of Mary.[4]
- Verses 15 and 16 describe the bride's virgin companions and followers entering joyfully into the King's palace. To the medieval Christian, represented a hierarchical model of the Church, wherein Christians are ranked according to sexual purity: virgin women led by the Virgin Mary are at the top, followed by widows and celibate married people, and finally other Christians.[5]
- Verse 17, 'instead of your fathers, sons are born to you', represents that Mary giving birth to Jesus marks the end of the old religion of her Judaic fathers, and the starting point of the new covenant and new generation, founded on Christ. And 'you shall make princes over all the earth', maintains this theme, indicating that Mary's offspring – Christ and his 'new generation' (the Church) – will come to reign and supersede the authority and power of their Jewish ancestors.
- Verse 18: 'I will make your name to be remembered in all generations: therefore shall the people praise you for ever and ever', can be read as God's promise to Mary that she will be blessed by Himself and worshipped by mankind. The Psalm is echoed by

[3] *Ibid.*, p.16.
[4] GREGORY OF NAZIANEN, *Sermon 24*, cited and trans. in L. GAMBERO, ed., *Mary and the Fathers of the Church: the Blessed Virgin in Patristic Thought*, trans. by T. BUFFER (San Francisco: Ignatius Press, 1999), p.166.
[5] D. G. HUNTER, 'The Virgin, the Bride, and the Church: Reading Psalm 45 in Ambrose, Jerome and Augustine', *Church History,* 69/2 (2000), p.295.

Mary's words in the Magnificat: 'all generations shall call me blessed... He hath holpen His servant Israel, in remembrance of His mercy; as he spake to our fathers, to Abraham and his seed forever.'[6] With these words, Mary acknowledges that God has fulfilled what is prophesied in Psalm 44:18.

[6] Luke 1:46-55.

APPENDIX 6: MARIAN INTERPRETATION OF THE BOOK OF CANTICLES

King Solomon's Book of Canticles (the Song of Songs) represents a dialogue between lovers and is rich in poetic imagery and dramatic potential. Canticles probably began as a secular work, and was only incorporated into Jewish – and hence Christian – Holy scripture because its erotic content was interpreted as having symbolic and allegorical sacred meaning. Origen of Alexandria describes the book as spiritually 'solid' rather than 'milky' food, which should be kept from youths due to the complexity of interpreting its hidden meaning and the dangers of their missing the true purpose of the text.[1] The traditional reading of Canticles interprets the words of the bride and bridegroom as a dialogue between God and the allegorical bride figure *Synagogua*, who represents His people Israel. In a Christian context, *Synagogua* morphed into *Ecclesia*, who represents the Church or Christian soul. Matter explains, for Christians, 'the poems read by the Jews as the love between God and Israel naturally find their "true" sense as the love between Christ and the Church.'[2] As discussed in the introductory paragraph to Appendices 5 and 6, the Virgin is 'Type' of the Church and the individual Christian soul. Therefore, from the twelfth century, when the popularity of Marian mystical marriage grew and theologians began to develop Marian interpretations of Canticles, the Virgin easily adopted the bridal role that had, in earlier Canticles exegeses, traditionally been applied to the Church/soul.

Ambrose of Milan was the first to apply in-depth Marian readings to Canticles,[3] and from the ninth century the Marian Feasts of the Assumption and the Nativity included readings from Canticles. But Marian interpretation of this work truly began to flourish during

[1] Cited and trans. in A. E. MATTER, '*The Voice of My Beloved*': *The Song of Songs in Western Medieval Christianity* (Philadelphia: University of Pennsylvania Press, 1990), p.28.
[2] MATTER, *'The Voice of My Beloved': The Song of Songs*, p.51.
[3] H. GRAEF, *Mary: A History of Doctrine and Devotion* (London: Sheed and Ward, 1963), p.88.

the High Middle Ages, when the Cult of the Virgin took hold. The first work to give Canticles a wholly Marian interpretation is *Cantica canticorum*, written by Rupert of Deutz, circa 1125,[4] and twelfth-century theologian Honorius Augustodunensis wrote the *Sigillum Beatae Mariae*, which explains the Marian relevance of the Canticles readings in the Feast for the Assumption of the Virgin.[5] Some significant medieval Marian Canticles interpretations are as follows:

- Honorius Augustodunensis understands Canticles 1:6, 'lest I begin to wander after the flocks of your companions', as referring specifically to heresies concerning Marian doctrine and those who disbelieve in the virgin birth.[6]
- The 'closed garden' and 'sealed fountain' of the bride in Songs 4:12 were most commonly understood as representing Mary's virginity. Peter Chrysologus (circa 380-450), Bishop of Ravenna, says that they were built by Christ when he entered the Virgin's body.[7]
- Understanding the lilies as representing Christ and the heap of grain the Church, Peter Chrysologus takes Songs 7:2, 'Your belly [is] like a heap of grain fortified with lilies', as a reference to Mary giving birth to Christ and hence contributing to the creation of the Church.
- Ambrose of Milan says of this verse: 'From Mary's womb there came into the world that heap of grain surrounded by lilies, when Christ was born of her.'[8]

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[4] GRAEF, *Mary: A History of Doctrine and Devotion*, p.227.
[5] HONORUIS AUGUSTODUNENSIS [HONORIUS OF AUTUN], *The Seal of Blessed Mary*, trans. by A. CARR, Peregrina Translations Series (Toronto: Peregrina 1991), p.13.
[6] *Ibid*., p.19.
[7] Peter Chrysologus, *Sermo* 1455, 4: PL 52, 589, cited and trans. in GAMBERO, ed., *Mary and the Fathers of the Church*, p.297.
[8] Ambrose of Milan, *De institutione viginis*, *94*, cited and trans. in GAMBERO, ed., *Mary and the Fathers of the Church*, p.198.

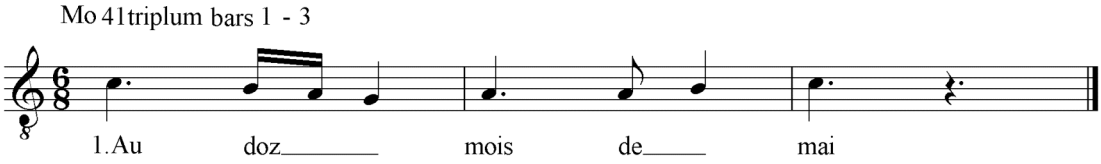
- Honorius Augustodunensis understands the whole of Chapter 7 as referring to the 'marriage' of the Virgin to God at the Annunciation: the 'prince's daughter' in 7:1 refers to Mary and her noble lineage from the house of David, and the following verses show the Church's expression of joy at the moment of the Incarnation.[9]

Montpellier Codex motets use images from Canticles to allude to the Virgin Mary's mystical marriage to God at the Annunciation and Assumption, as is demonstrated in Chapters 2, 3, and 4 of this thesis – see especially Chapter 2's discussion of Mo 282 and 330.

[9] HONORUIS AUGUSTODUNENSIS, *The Seal of Blessed Mary*, p.20.

APPENDIX 7A: MOTIF M

The melodic motif that I have called motif M appears in at least forty-nine Montpellier Codex motets (14%). It is given in Mo 41 in a particularly clear form:



Motif M appears to have been a well-known figure of thirteenth-century French musical vocabulary that was used across sacred and secular, French and Latin motets, and in a wide variety of contexts. The motif is spread relatively evenly across the eight fascicles of the Codex, apparently regardless of possible variety in date or provenance of the motets' composition. As noted in this thesis, of the forty-nine motif M appearances on Mo, seven (14%) have Robin and Marion *pastourelle* themes and ten (20.5%) have Marian themes (seven of these present motif M in conjunction with the Annunciation theme). As far as I am aware, the existence of motif M as a significant melodic unit across multiple works has not yet been acknowledged. Noting that this motif is used in *pastourelle* contexts in both Mo 41 and Mo 75, Callahan suggests that this motif may have held *pastourelle* associations and been used in Mo 41 and 75 specifically to evoke a *pastourelle* theme.[1] However, Callahan does not seem to be aware that this motif also appear in numerous other motets, non-*pastourelle* motets, (in fact 86% of motif M occurrences in Mo do *not* bear this association), and therefore

[1] C. CALLAHAN, 'Tracking Robin, Marion and the Virgin Mary: Musical/Textual Interlace in the Pastourelle Motet', in *Chançon legiere a chanter: essays in Old French literature in honor of Samuel N. Rosenberg*, ed. by K. FRESCO and W. PFEFFER (Birmingham, AL: Sumner, 2007), pp.300-302.

seems to overstate the significance of the *pastourelle* to this motif. That 14% of motif M occurrences have *pastourelle* themes and that 20.5% have Marian themes are percentages that would be expected in this repertoire, and motif M does not seem to have an especially strong association with any particular lyric theme. Although it is beyond the scope of this thesis, it would be interesting to investigate the use of motif M beyond the Montpellier Codex.

The forty-nine motif M motets that I have counted are listed in the table below. However, this is not intended as a definitive list. I do not include variant forms, as it is not always clear whether they were consciously modelled on motif M or not; I only include examples that are distinct, indisputable examples of motif M. There may also be more occurrences of this motif in Mo that have not yet come to my attention.

The table lists the appearances of motif M in various motets, and gives information about the tenor lines (and thus the motet families) it is associated with, the theme(s) of the motets wherein it appears, and any notable lyrics that are set to this melodic motif.

Table Showing Use of Motif M

Mo Motet	Tenor	Motet theme(s)	Notable lyrics on Motif M
2	IN SECULUM (labelled in Mo as 'by a Spaniard')		
4	BENEDICAMUS DOMINO		
5	PORTARE		
6	VIRGO. SPONSUS AMAT		
7	VIRGO. SPONSUS AMAT		
8	VIRGO. SPONSUS AMAT		

11	SANCTE GERMANE		
12	SANCTE GERMANE		
13	SANCTE GERMANE		
18	ABJECTO		
25	(French lyric instead of typical tenor line chant incipit.)	Love-longing; wine, women, warmth and food on winter nights.	
30	FIAT	Love-longing; malmariée theme.	
34	APTATUR	Love-longing; a nun resentful of her imprisonment in the convent.	
41	SUSTINERE	Shepherdess' lament for her lost love Robin in *pastourelle*-themed triplum; the Cross and Crucifixion in motetus. (See Chapter 5.)	Appears several times, notably on the lyrics: *Au doz mois de mai, desoz un glai, vite.*
46	BEATA VISCERA	Moralising triplum; Marian motetus with Annunciation theme.	
47	HODIE	Moralising and theology.	
51	MANE PRIMI SABBATI	Moralising and Marian motet, with Annunciation theme.	
56	NEUMA	Marian motet with Annunciation theme.	Used at the Fibonacci Sequence points of the motet (see Chapter 3); twice on the word *Ave*.
65	IN SECULUM	Marian motet with Annunciation theme.	
68	DOMINUS	Marian motet with Annunciation theme.	Appears several times, including on the words:

			Ierusalem, *virginitas*, *virginis*, and *pie*.
72	FLOS FILIUS	Marian motet with Annunciation theme.	Appears several times, including on the exclamation *Eya*, and variant forms used on the words *Salve* and *pia*.
75	APTATUR	Robin and Marion in a *pastourelle*/ woodland scene.	Appears several times, including on the word *Marotele*.
95	IN ODOREM	Spring time and love-longing; Robin and Marion *pastourelle* theme.	
98	HEC DIES	Gossips, *villains*, and those who threaten love.	
106	NOSTRUM	Spring time and love-longing; Robin and Marion *pastourelle* theme.	Appears several times, including on the word *chevauchoie*, marking *pastourelle* theme.
108	AGMINA	Love-longing in triplum; theological motetus.	
112	SECULORUM AMEN	Springtime and love-longing; Robin and Marion *pastourelle* theme (although heroine is called Emmelot).	Appears several times, including on the words *jouer*, *vergier* and *dame pleasant*, marking *pastourelle* theme.

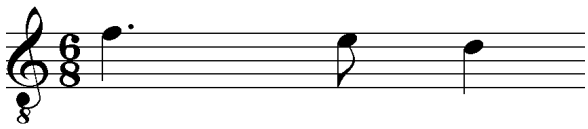
113	VERITATEM	Pain of love.	Appears several times, including at the opening of the piece.
119	MANERE	Springtime; Robin and Marion *pastourelle* theme (although heroine is called Emmelot).	Appears several times, including on the words *au douz tens*, *he!*, and *Emmelot*.
120	IN SECULUM	Pain of love and love-longing.	
134	IN SECULUM	Love-longing.	
137	IN SECULUM	Pain of love, love-longing and springtime.	
146	APTATUR	Marian motet.	Appears several times, including on the words *Hé mere Diu!*
147	APTATUR	As Mo 75.	
175	V	Love-longing.	
178	IN SECULUM	Pain of love and love-longing.	Used on the word *Dieus!*
207	IN SECULUM	Love-longing and adultery theme.	
252	PRETIOSUS	Ditty about milling, with suggestive overtones.	
282	ALMA	Canticles texts.	
285	ALMA	Marian motet with Annunciation theme.	
286	KYRIE	Tirade against bigamy.	Appears in both upper voices at the end of the motet.
303	AMEN	*Deus in adiutorium* text from the liturgy, based on Psalm 69.	
324	IN SECULUM	Springtime, Wintertime, and love-longing.	

326	BENEDICTA	Marian motet.	Appears several times, including on the words *filio de matre virgine*.
327	PER OMNIA SECULA	Marian motet.	Appears several times, including on the words *libera*, *miseria*, and *gloria.*
336	IN SECULUM	Springtime and love-longing. Robin and Marion pastourelle theme.	
339	ALLELUYA	Alleluia.	Alleluia.

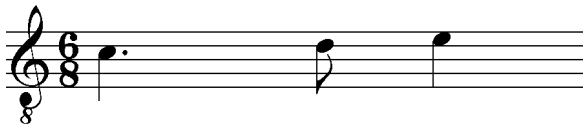
APPENDIX 7B: MOTIFS A, B AND M

Motifs A and B are discussed in Chapter 3 of this thesis, with regard to Mo 68, where they first appear as follows:

Motif A:



Motif B:



Motifs A and B occur in fourteen Mo motets including Mo 68, ten of which also use motif M, suggesting that these motifs and the motets in which they appear might have some sort of shared history or family relationship. The appearances of motifs A and B in Mo, and whether or not the motets also feature motif M, are given in the table below. In their Mo 68 occurrences, motif A has the pitches f'e'd', giving it a minor tonality and motif B has the pitches c'd'e', giving it a major tonality. I have stated in the table below whether the other occurrences of motifs A and B cover a major or minor third, as a change in the tonality is significant because it weakens the connection between the motifs.

Table Showing Use of Motifs A, B and M

Motet	Motif A (minor)	Motif B (major)
Mo 41 (Also uses motif M.)	Triplum bar 5 (maj).	Triplum bars 9 (maj), 16 (maj), 24 (maj); motetus bar 6 (min).
Mo 51 (Also uses motif M.)	Triplum bar 20 (maj); motetus bars 38 (min), 56 (min).	Motetus bars 18 (min), 22 (min), 24 (min, 34 (maj), 44 (min)54 (min), 55 (min).
Mo 56 (Also uses motif M.)	Triplum bars 4 (min), 20 (min), 26 (maj); motetus bars 6 (min), 18 (min).	Triplum bars 12 (min), 13 (maj), 18 (min); motetus bars 2 (maj), 14 (min).
Mo 65 (Also uses motif M.)	Triplum bars 16 (min), 31 (maj), 33 (min); motetus bars 13 (maj).	Triplum bars 2 (min), 13 (min), 39 (maj); motetus bars 10 (maj), 16 (maj), 25 (min), 33 (maj), 39 (maj).
Mo 68 (Also uses motif M.)	Triplum bars 1, 13, 18, 19, 22, 23, 27; motetus bars 3, 21, 25, 28, 33.	Triplum bar 2 (maj); motetus (bars 1 (maj), 4 (maj), 14 (maj), 18 (maj), 19 (maj), 26 (maj).
Mo 69	Triplum bars 1 (min), 3 (maj); motetus bars 16 (maj), 41 (maj), 46 (min), 47 (min), 50 (min).	Triplum bars 16 (maj), 28 (maj), 38 (min); motetus bars 3 (maj), 11 (maj), 30 (maj), 34 (maj), 37 (min), 48 (maj).
Mo 70	Triplum bars 10 (min), 12 (min), 26 (min), 27 (min), 31 (maj), 41 (min), 47 (min); motetus bars 3 (min), 12 (maj), 17 (maj), 24 (min), 27 (maj), 29 (maj), 32 (min), 40 (min), 41 (maj).	Triplum bars 11 (maj), 40 (min); motetus bars 1 (min), 15 (maj), 45 (min). 53 (maj), 54 (maj), 56 (maj).
Mo 71	Triplum bars 2 (maj), 16 (min), 21 (min), 29 (min); motetus bar 30 (min).	Triplum bars 8 (min), 18 (maj); motetus bars 2 (min), 6 (min), 9 (maj), 12 (maj).
Mo 72 (Also uses motif M.)	Motetus bars 8 (min), 19 (min), 35 (min), 36 (maj), 38 (min), 42 (maj).	Triplum bars 5 (min), 11 (maj), 36 (min), 64 (maj); motetus bars 12 (maj), 41 (maj), 43 (maj).
Mo 75 (Also uses motif M.)	Triplum bars 8 (min), 15 (maj), 21 (maj), 37 (maj), 42 (maj), 45 (maj).	Triplum bars 17 (min), 24 (maj), 26 (min), 34 (min), 38 (min), 47 (min).
Mo 113 (Also uses motif M.)	Triplum bars 9 (min), 14 (min), 17 (maj).	Triplum bars 24 (maj), 28 (maj).
Mo 146 (Also uses motif M.)	Triplum bars 10 (maj), 15 (maj), 37 (maj), 42 (maj), 45 (maj).	Triplum bars 26 (min).
Mo 304	Triplum bars 8 (min), 24 (min), 28 (min); 10 (min), 34 (min).	Triplum bar 6 (min); motetus bar 26 (maj).
Mo 326 (Also uses motif M.)	Triplum bars 3 (min), 49 (maj); motetus bars 2 (maj), 13 (min), 23 (min), 26 (min), 31 (min), 46 (min), 49 (maj).	Triplm bars 5 (maj), 6 (maj), 11 (maj), 12 (min), 15 (maj), 25 (maj), 35 (maj), 36 (maj), 45 (maj), 46 (maj).

APPENDIX 8: THE ANNUNCIATION AND ASSUMPTION IN MONTPELLIER CODEX MOTETS

According to my count, thirty-nine Mo motets include the Annunciation theme, so they constitute circa 11.5% of the Codex's three-hundred and forty-five motets. Of these thirty-nine, seventeen are part of the fourth, Marian fascicle, that contains twenty-two motets, meaning that they represent 77% of Fascicle IV. Twenty-three (6.5%) motets use the Assumption theme; fifteen of these also use the Annunciation theme, and only eight refer to the Assumption alone. So in total, forty-seven (13.5%) Mo motets employ one or both of the two Marian mystical marriage themes of the Annunciation or the Assumption. The table below lists Mo motets that make reference to the Annunciation and/or Assumption. (Of course, the contents of this list are reliant upon my subjective opinion of what constitutes an Annunciation or an Assumption reference, so I do not claim to be presenting a definitive list.) I give the motets and their tenor lines, and explain they way in which the themes are represented in each work.

Table Showing Mo motets that refer to the Annunciation and/or Assumption

The asterisk * denotes Fascicle IV motets. These are discussed in Chapter 3.

Mo Motet	Tenor	Annunciation theme	Assumption theme	Notes
29	ET VIDE ET INCLINA AUREM TUAM	No	Yes	Tenor from Psalm 44 and the Assumption liturgy. The composer responds to the sacred 'desire' motif of the tenor by setting it with vernacular upper voices that depict the trembling and sleepless nights of a love-sick man.
31	TANQUAM	Y	N	Messianic tenor. Dew drops,

				sunbeams, and springtime fruitfulness all pertain to the Annunciation. See Chapter 2.
32	IUSTUS GERMINABIT SICUT LILIUM ET FLOREBIT	Y	N	Tenor from Hosea 14:6, wherein God promises to come to Israel 'as dew' – interpreted in Christianity as an Annunciation prophecy. Upper voice themes of springtime desire.
38	LETABITUR	Y	N	Epithets for the Virgin's womb.
45	HEC DIES	Y	N	Springtime desire for Marot in the triplum, against and Angel Gabriel visting Mary in the motetus. Eastertide tenor. See Chapter 2.
46	BEATA VISCERA	Y	N	Tenor from chant based on Isaiah 7:14 – a verse interpreted as an Annunciation prophecy. Refers to the Virgin's womb.
51*	MANE	Y	N	Praises Mary's virginity at the Incarnation.
52*	VERITATEM	Y	Y	Tenor from Psalm 44 and the Assumption liturgy. Epithets for the Virgin's womb.
53*	DOMINO	Y	Y	Assumption-themed triplum with Annunciation-themed motetus.
55*	AVE MARIS STELLA	Y	Y	Assumption-themed triplum with Annunciation-themed motetus (quoting the *Ave Maria*).
57	VERITATEM	Y	Y	Tenor from Psalm 44 and the Assumption liturgy. Epithets for the Virgin's womb. Refers to the Annunciation with the phrase *nupsit cum carne deitas* (Godhead married flesh.) See Chapter 4.
58*	ALLELUYA	Y	N	Assumption-themed triplum with Annunciation-themed motetus.
59*	PRO PATRIBUS	Y	Y	Tenor from Psalm 44 and the Assumption liturgy. Annunciation/ Virgin's womb/ motherhood themes with pleas that allude to Assumption.

62*	EX SEMINE	Y	N	Tenor refers to Isaiah 11:1-2. Epithets for the pregnant Virgin combined with Old Testament messianic prophecies.
63*	IMMOLATUS	Y	N	Epithets for the pregnant Virgin.
64	PROPTER VERITATEM	Y	Y	Tenor from Psalm 44 and the Assumption liturgy. Annunciation/ Virgin's womb/ motherhood themes with pleas that allude to Assumption. See Chapter 4.
66*	EIUS	Y	N	Tenor refers to the Messianic prophecy of Isaiah 11:1-2. Upper voices have Annunciation/ Virgin's womb/ motherhood themes with pleas that allude to Assumption.
67*	EIUS	Y	N	Tenor refers to the Messianic prophecy of Isaiah 11:1-2. Epithets for the pregnant Virgin.
68*	DOMINUS	Y	N	Tenor from messianic Psalm 97. Refers to messianic Psalm 18 and Incarnation from Spirit's breath. Mixes Annunciation/ Virgin's womb/ motherhood themes with intercessory pleas.
69*	AVE MARIA	Y	Y	Combines Annunciation and Assumption themes with an *Ave Maria* tenor.
70*	IN ODOREM	Y	N	Tenor alludes to Canticles, suggesting the mystical marriage theme of God's desire for Mary at the Annunciation.Refers to Christ as *celirore/ Marie virginis* (heaven-bedewed of the Virgin Mary).
71*	VERITATEM	Y	Y	Tenor from Psalm 44 and the Assumption liturgy. Praises Mary for her combined virginity and motherhood.
72*	FLOS	Y	Y	Tenor refers to Isaiah 11:1-2. Assumption-themed upper voices.
89	PRO PATRIBUS	N	Y	Tenor from Psalm 44 and the

				Assumption liturgy.
113	VERITATEM	N	Y	Tenor from Psalm 44 and the Assumption liturgy. Upper voices sing of desire for a beloved. See Chapter 4.
125	VERITATEM	N	Y	Tenor from Psalm 44 and the Assumption liturgy. Upper voices sing of desire for a beloved. See Chapter 4.
155	VERITATEM	N	Y	Tenor from Psalm 44 and the Assumption liturgy. Upper voices sing of desire for a beloved. See Chapter 4.
156	VERITATEM	N	Y	Tenor from Psalm 44 and the Assumption liturgy. Upper voices sing of desire for a beloved. See Chapter 4.
169	PROPTER VERITATEM	N	Y	Tenor from Psalm 44 and the Assumption liturgy. Upper voices sing of desire for a beloved and have malmarieé-themed dance-song lyrics. See Chapter 4.
171	VERITATEM	N	Y	Tenor from Psalm 44 and the Assumption liturgy. Upper voices sing of desire for a beloved. See Chapter 4.
208	AUDI FILIA	N	Y	Tenor from Psalm 44 and the Assumption liturgy.
227	PRO PATRIBUS	Y	N	Tenor from Psalm 44 and the Assumption liturgy. Upper voices sing of desire for a beloved. See Chapter 4.
282	ALMA	Y	N	Canticles text in upper voices combined with tenor line from the Marian antiphon *Alma redemptoris mater*, which describes Gabriel's visit to the Virgin and mankind's desire for the Virgin to say 'yes' to God's plan.
283	APTATUR	Y	N	Upper parts allude to Annunciation and Assumption.
284	ET VERITATIS	Y	N	Tenor from Responsory that uses the Incarnation story from John's Gospel Chapter 1. Upper parts allude to Annunciation and Assumption.
285	ALMA	Y	Y	Tenor from the Marian

				antiphon *Alma redemptoris mater* that describes Gabriel's visit to the Virgin. The motetus sings the whole *Alma redemptoris* antiphon and the triplum sings Marian antiphon *Ave regina celorum*, focusing on Mary's role as Queen of Heaven after the Assumption.
287	ALMA REDEMPTORIS	Y	N	Prayer with Assumption theme in motetus, *Ave Maria* embedded as an acrostic in the triplum, and tenor from the Marian antiphon *Alma redemptoris mater*, which describes Gabriel's visit to the Virgin and mankind's desire for the Virgin to say 'yes' to God's plan.
302	QUI PRANDROIT A SON CUER	Y	Y	Annunciation-themed triplum. Also has some Assumption allusions. Sings of desire for a beloved. See Chapter 2.
304	ALMA REDEMPTORIS	Y	Y	Tenor from the Marian antiphon *Alma redemptoris mater* that describes Gabriel's visit to the Virgin. Upper voices combine Assumption and Annunciation themes. Quotes the phrase *sol iustitue* (sun of justice) used to refer to Mary in the Assumption liturgy. See Chapter 2.
305	PORTARE	Y	Y	Tenor for Assumption liturgy that references Mary carrying Christ in her womb.
308	NEUMA	Y	Y	Triplum references the Annunciation with Marian epithets, and motetus references Assumption, calling Mary the *Imperatrix* (Empress) and the *porta* (gate) to Heaven.
309	Has a French lyric instead of the usual chant incipit tenor line.	Y	N	Triplum and tenor have garden settings and beautiful maidens sitting in flowering orchards at Eastertide. Motetus in Latin uses the word *stillicidium*,

				which Tischler translates as 'dew from heaven',[1] referencing medieval association of dew with the Annunciation.
315	PORTAS	Y	N	Tenor from messianic Psalm 23:7-10 and Annunciation and Advent liturgy. See Chapter 2.
326	BENEDICTA	Y	N	Annunciation and Incarnation themes. See Chapter 2.
329	APTATUR	Y	N	Praises Mary for her role in the Annunciation and Assumption.
330	ALMA	Y	N	Canticles and Annunciation-themed upper voices with a tenor from the Marian antiphon *Alma redemptoris mater* that describes Gabriel's visit to the Virgin and mankind's desire for her to say 'yes' to God's plan.
331	DOMINO	Y	N	Triplum sing of the Incarnation.
343	CERNERE	Y	Y	Tenor from the liturgy of the Virgin's Nativity that that cites Old Testament messianic prophecies. Upper voices use the Assumption theme and refer to Mary's motherhood.

[1] Most sources translate this word as 'dripping water', but given the Marian context, I concur with Tischler's suggestion.

APPENDIX 9: ROBIN AND MARION AND THE PORTARE/SUSTINERE TENOR LINE

Robin and Marion (Marot, Marotele, etc, *sic*), the rustic heroes of the medieval French *pastourelle* genre, feature in a variety of medieval French plays and songs, the best-known of these being Adam de la Halle's thirteenth-century *Jeu de Robin et Marion*.[1] Of the Montpellier Codex's three-hundred and forty-five motets, thirty-nine (11.5%) feature Robin and/or Marion (or strongly allude to scenes from Robin and Marion plays) and several quote from Adam de la Halle's work. The table below lists these motets, their tenor lines, the *pastourelle* characters (or other *pastourelle* elements) they feature. (The contents of this list will, of course, vary slightly according to subjective opinion of what constitutes a distinct reference to Robin and Marion plays, and I do not claim that my thirty-nine constitute a definitive list.)

Wyndham Thomas notes that *pastourelle* and/or Robin and Marion motets are often grouped together within manuscripts, as is the case in Montpellier Codex Fascicles II, V, VI, VII and VIII, suggesting that scribes recognised them as a distinctive group within the motet repertoire.[2] As is visible in the table below, Robin and Marion motets have a notable association with the PORTARE/SUSTINERE tenor line, which is often used to provide a surprising, complex theological aspect to the playful, *pastourelle*-themed upper voices. In the Middle Ages, Robin and Marion were commonly employed as allegorical representatives of Christ and Mary, and several of these *pastourelle* motets pair a Marion-themed voice with another, sacred voice that sings about the Virgin Mary. Every one of these works is also

[1] ADAM DE LA HALLE, *Le Jeu de Robin et Marion,* ed. and trans. by S. SCHWAM-BAIRD, music ed. by M. C. SCHEUERMANN Jr., Garland Library of Medieval Literature, 94:A (London: Garland, 1994). Mo motet 258, 263 and 279 are also attributed to Adam de la Halle and Mo 258 uses characters from the *Jeu*. Wyndham Thomas explains in *Robin and Marion Motets* that more than fifty extant medieval French motets contain reference to Robin and Marion. W. THOMAS, 'The Robin-and-Marion Story: Interactions of *Pastourelle*, *Motet* and *Chanson* in the Thirteenth and Fourteenth Centuries', *Music Review*, 51 (1990), 241-61.
[2] THOMAS, 'The Robin-and-Marion Story', pp. 241-261 and 242.

extant in another manuscript where it has two sacred, Marian upper parts,[3] further strengthening the potential for sacred interpretation of these apparently secular motets.

Whereas 11.5% of Mo motets feature Robin and/or Marion, six of the sixteen (37.5%) Mo motets that have PORTARE/SUSTINERE tenor lines feature Robin and/or Marion. (Mo 41, 96, 151, 159, 259 and 265). So Robin and Marion are over three times more common in Mo PORTARE/SUSTINERE motets than they are in Mo motets overall. In the same vein, sixteen Mo motets (4.6%) have PORTARE/SUSTINERE tenors, while five (13%) of the codex's thirty-nine Robin/Marion motets have PORTARE/ SUSTINERE tenors, making these tenor lines almost three times more common in Robin/Marion motets than they are in the Codex overall.

It may be that the Robin and Marion theme gained a special association with the PORTARE/SUSTINERE tenor line thanks to Adam de la Halle's *Jeu*. Mo 265 quotes directly from *Jeu*: the motetus voice sings the rondeau *Robin m'aime* that is sung by Marion in the play. It is quite possible that the pairing of this particular *Robin m'aime* rondeau, made popular by its inclusion in the famous *Jeu*, with the PORTARE tenor could have sparked a memorable association between Robin and Marion songs and the PORTARE tenor, which became well-known and thus spawned the Robin and Marion/PORTARE family of motets. It is most likely that this motet family was created following the association of a particularly famous Robin and Marion lyric with the PORTARE tenor, as is the case in Mo 265, rather than it being inspired by a more obscure and brief mention of Robin or Marion in the less well-known melodies and lyrics of another motet.

[3] THOMAS, 'The Robin-and-Marion Story', p.245.

Table Showing Robin and Marion/*Pastourell*e Motets and their Tenor Lines

Mo Motet	Tenor	Robin and Marion association
22	EIUS	*Pastourelle* vignette in the style of *Jeu.*
27	PERLUSTRAVIT	Robin
40	DOMINO	Robin and Marion
41	SUSTINERE	Robin
45	HEC DIES	Marion
74	MANERE	Robin and Marot
75	APTATUR	Robin and Marot
95	IN ODOREM	Robin
96	PORTARE	Marot
104	EIUS IN ORIENTE	Robin and Marion
106	NOSTRUM	Robin and Marioe
118	IN SECULUM	*Pastourelle* vignette in the style of *Jeu.*
119	MANERE	Emmelot and Robin
121	IMMOLATUS	Robin and Marot
133	IN SECULUM	Margot
135	ET GAUDEBIT	Robin
145		
147		
151		
153	Zo frigandes [Old French tenor]	*Pastourelle* vignette in the style of *Jeu.*
159	PORTARE	Marotele
165	OMNES	Robin
195	OMNES	Marotele
205	DOMINO	*Pastourelle* vignette in the style of *Jeu.*
211	ET CONFITEBOR	*Pastourelle* vignette in the style of *Jeu.*
221	DOMINO QUONIAM	Robin and Marot
225	MAIOR IOHANNE	Robin
236	DOMINO	Marion
239	FLOS FILIUS EIUS	Robin
241	ET TENUERUNT	Robin
246	PORTARE	*Pastourelle* vignette in the style of *Jeu.*
259	PORTARE	Robin and Marion
261	ITE MISSA EST	Robinet
265	PORTARE	Robin. Quotes lyric from *Jeu*.
269	Hé, resvelle! [Old French tenor]	Robin, Margot, Tierri, and Marot. Quotes lyric from *Jeu*.
274	IOHANNE	Robin and Marot
291	A Paris! [Old French tenor]	Marotele
320	FIAT	*Pastourelle* vignette in the style of *Jeu.*
336	IN SECULUM	Robin and Marote

APPENDIX 10: THE MONTPELLIER CODEX

The Montpellier Codex (Montpellier Faculté de Médecine MS H 196) contains three-hundred and forty-five vocal works that were composed in the region of Paris during the thirteenth century. The manuscript was confiscated from aristocratic hands during the French Revolution and has been kept in the University Medical Library in Montpellier since the early nineteenth century. This Appendix provides information about i) the physical description of the manuscript; ii) the musical contents of the manuscript; and iii) its compilation, providence and date.[1]

i) Physical description of the manuscript:

Considering the importance of the Montpellier Codex, its relatively small dimensions and faded brown leather binding give it an appearance that belies the great significance of its contents: the folios are twenty centimetres vertically by thirteen-and-a-half centimetres horizontally and the writing area is near to seventy-seven millimetres by one-hundred and twenty-seven millimetres on each page. It comprises three-hundred and ninety-five parchment folios, preceded by four folios of contents lists, and it is surrounded by single flyleaves and a

[1] The information given here is formed from: my own personal observations of the manuscript; from facsimiles and editions of the manuscript; and from the observations in the following publications, wherein further detail can be found: M. E. WOLINSKI, 'The Compilation of the Montpellier Codex', *Early Music History,* 11 (1992), 263-301; M. EVERIST, *Polyphonic Music in Thirteenth-Century France: Aspects of Sources and Distribution* (New York: Garland, 1989); H. TISCHLER, ed., *The Montpellier Codex*, 4 vols, vol. 4 ed. and trans. by S. Stakel and J.C. Relihan, Recent Researches in the Music of the Middle Ages and Early Renaissance, 2-8 (Madison, Wisconsin: A.R. Editions, 1978-85); *Le chansonnier de Montpellier* CD-ROM: *conception générale Hélène Lorblanchet, Mirielle Vial, Poisson soluble*, La bibliothèque médiévale: Série *Bibliothèque médiévale* (Montpellier: Bibliothèque interuniversitaire de Montpellier, 2006); Y. ROKSETH, *Polyphonies du XIIIe siècle: le manuscrit H 196 de la Faculté de Médecine de Montpellier*, 4 vols (Paris: Oiseau Lyre, 1935-9).

seventeenth-century leather binding. The original folios 303 and 308 are missing, and the modern foliation, which is followed in this thesis in accordance with most modern Mo scholarship, does not take this into account.

The manuscript is formed of eight fascicles that are bound together. The main part of the Codex (Fascicles II-VI), is made of a delicate vellum, Fascicles I and VII use a thick parchment, and a thinner parchment is used for Fascicle VIII. Careful calculations by the scribes mean that the music and lyrics are very clearly and consistently laid out. Differences between the layout of the fascicles correspond to their different parchment types: the first three pieces in Fascicle I are ruled with an eleven-millimetre rastrum, with, respectively, six and eight staves per folio, while the rest of the Fascicle I and VII works use a fourteen-millimetre rastrum to create six staves per folio; Fascicles II-VI include pages of blank staves at the end of the fascicles, and use irregular lengths stave-lengths divided by uneven spaces, indicating that the staves were drawn without a rastrum, according to the spacing needs of each individual song; Fascicle VIII uses an eleven-millimetre rastrum. The staves are consistently ruled in red ink, and the notation and lyrics use black ink.

Mo contains beautiful illuminations of coloured ink and gold-leaf, representing some of the best of thirteenth-century Parisian manuscript illumination. Decorated initial letters and real and imaginary plants and animals adorn most of the pages. Particularly elaborate initial illuminations depicting human or divine figures are associated with the openings of fascicles, and appear on folios 1r, 5v, 23v, 24r, 63v, 64r, 87v, 88r, 111v, 112r, 231r, 246r, 270r, while folios 63v, 64r, 87v, 88r, 231r, 246r and 270r contain especially elaborate painted scenes in the margins, often relating to the song subject matter. The beautiful layout and illumination of the Codex confirms that it was created to be a luxury, collectible book.

ii) Musical contents of the manuscript

The Montpellier Codex as numbered by Rokseth and other subsequent scholars contains three-hundred and thirty-seven works, eight of which exist as subdivisions of longer works, and eight of which are repeated,[2] to give a total of three-hundred and forty-five pieces. These pieces comprise:

- one conductus (Mo 1)
- two hocket motets (Mo 2 and 3)
- two hocket clausuae (Mo 5 and Mo 73)
- six organa (Mo 4, 6-8, 9-10, 11-13, 14-15, 16-18)
- and three-hundred and twenty-eight motets

Fascicles I-VI are traditionally known as the 'Old Corpus', due to general consensus that they represent the earliest repertoire of the Codex. They use the six rhythmic modes (standardised at end of the twelfth century). These first four fascicles are divided as follows:

- Fascicle I (motets 1-18, folios 1-22r):

  These motets are the oldest in the fascicle, and were composed from circa 1200 (or according to Wolinski, 1260-80). They are entirely in Latin and comprise: one conductus, two hocket-motets, one hocket, six three-part organa. The upper parts trope

[2] The Mo motets that contain subdivisions that Rokseth numbers separately are: 6, 7 and 8; 9-10; 11, 12 and 13; 14-15; 16, 17 and 18. The repeated works are: 100 as 126; 22 as 145; 75 as 147; 121 as 151; 137 as 266; 289 as 338; 20 as 345.

on the tenor line, are melismatic rather than syllabic, and have minimal vocabulary. The music of this fascicle is for use in church.

- Fascicles II-VI:

  Motets in these fascicles mostly employ Latin liturgical tenor lines, but may use Latin and/or Old French upper voices, with sacred or secular subject matter. They are apparently for mainly secular performance.

- Fascicle II (motets 19-35, folios 23v-61r):

  This fascicle contains seventeen triple motets that mostly have secular, Old French upper parts.

- Fascicle III (motets 36-46, folios 63v – 86v):

  The third fascicle has eleven double motets with bilingual upper parts, plus an Appendix containing four two-part motets.

- Fascicle IV (motets 51-72, folios 87v-110r**):**

  This contains twenty-two double motets with Latin upper texts.

- Fascicle V (motets 73-177, folios 111r-228r):

  Fascicle V has one clausula, one bilingual double motet, one-hundred and three double motets with Old French upper parts (the largest extant collection of this most important mid-century type), plus an Appendix of one bilingual double motet.

- Fascicle VI (motets 178-252, folios 231r-269v):

  The sixth fascicle has seventy-four two-part motets with Old French upper parts.

- Fascicles VII-VIII

  These fascicles display significant stylistic differences to the rest of the Codex, which has led to the belief that they represent a later body of works, from the last third of the thirteenth century. Both of these fascicles contain mainly double and triple motets with Old French upper parts. The upper parts usually are fast-moving, vocabulary-heavy, very syllabic, and can be subdivided up to seven syllables to the breve. Duple metre first appears here. (The Old Corpus always employed the triple divisions of the six church rhythmic modes). Liturgically-sourced tenor lines begin to be replaced with vernacular and newly-composed Latin tenors.[3]

- Fascicle VII (motets 253-302, folios 270r-347v):

  The seventh fascicle has forty-one double motets in Old French, six double motets in Latin and an Appendix containing two double Latin motets and one Latin motet for two voices.

- Fascicle VIII (motets 303-345, folios 348r-395v):

  The final fascicle of the Codex contains twenty-two double motets in Old French, fifteen double motets in Latin, and six bilingual double motets.

[3] Tischler suggests Anglo-Norman/English origin for a significant number of Fascicle VII and VIII motets in his article H. TISCHLER, 'English Traits in the Early Thirteenth-Century Motet', *The Musical Quarterly,* 30/4 (1944), 458-76.

iii) Compilation, Provenance and Date:

Thanks to the clues provided by its musical repertoire, the style of its notation, the linguistic features of its lyrics, the style of its illuminations, and the palaeographical features of its texts and music, the Montpellier Codex is known to have been created in the Paris region by eleven different scribe hands and eleven different illuminators. The earliest pieces in Mo can be dated to circa 1200 (for example, the works in Fascicle I attributed to Perotin), and the manuscript represents music composed throughout the main part of the thirteenth century. All of the pieces in Mo are anonymous, as is the norm for works of this era, but a few have been attributed thanks to external sources, and this has been useful for dating a handful of the motets.[4] However, more precise dating of the Codex's composition and compilation is a less straightforward matter.

Dating of the compilation of Mo according to illumination styles, notation systems and motet concordances in other manuscripts have been undertaken by Ludwig, Rokseth, Branner, Wolinski and others.[5] Friedrich Ludwig was the first to suggest that the manuscript was the result of three separate stages of compilation. Taking into account the changes is rhythmic style and notation that occurred during the thirteenth century, and bearing in mind the appearance of some Mo motets in other manuscript sources, Ludwig labels Fascicles I-VI

[4] Mo 9-10, 14-15, 10 and 62 are attributed to Perotin (fl. *circa* 1200); Mo 253-4 are by Petrus de Cruce; Mo 57's motetus is by Guillaume d'Auvergne (*circa* 1190-1249); and the text of Mo 301 is by Philippe le Chancelier (*circa* 1165-1235). Secular trouvère chansonniers reveal that Mo 258, 263 and 279 are by Adam de la Halle (*circa* 1237–88); Robert de Rains (late thirteenth century) wrote the triplum text of Mo 121 and the motetus text of Mo 204; and Richard de Fournival (*circa* 1201-69) wrote the text of Mo 262.

[5] WOLINSKI, 'The Compilation of the Montpellier Codex', pp.263-301; F. LUDWIG, 'Die Quellen der Motetten ältesten Stils', *Archiv für Musikwissenschaft*, 5 (1923), 194-207; F. LUDWIG, 'Studien über die Geschichte der mehrstimmigen Musik im Mittelalter II: Die 50 Beispiele Coussemakers aus der Handschrift von Montpellier', *Sammelbände der Internationalen Musikgesellschaft*, 5 (1903-4), 200-3; R. BRANNER, *Manuscript Painting in Paris during the Reign of Saint Louis: A Study of Styles*, California Studies in the History of Art (Berkeley: University of California Press, 1977), pp.130-7, 237-9; ROKSETH, *Polyphonies du XIIIe siècle*.

as representing music from the late twelfth century to circa 1250, and applies the name 'Old Corpus' to them. Ludwig dates Fascicle VII to1250 -1280, and Fascicle VIII to the end of the thirteenth century.[6] Based on illumination style, Rokseth also suggests a three-stage compilation for the manuscript, but moves each of Ludwig's suggested eras forward by circa thirty year. She favours: Fascicles I-VI, circa 1280; Fascicle VII circa 1290-1300; and Fascicle VIII in the early fourteenth century. Art historian Robert Branner recognises three groups of Parisian illuminators in the manuscript, which leads him to date the fascicles similarly to Rokseth, as follows: Fascicles II-VI circa 1260 – 90; Fascicles I and VII late thirteenth century; Fascicle VIII, after 1300. The latest scholarship on the matter is that of Mary Wolinski, who argues convincingly that the different groups involved in compiling Fascicles I-VII in fact worked together, helping one another, over a relatively short time period during the 1260s or 1270s, and that Fascicle VIII was probably added towards 1300, but perhaps even as early as 1270. Wolinski's compacted and relatively early dating for the compilation of Mo has convinced other Mo scholars, and been taken as accurate by the Montpellier Faculté de Médecine itself, who cite it in their 2006 CD-ROM edition of the Montpellier Codex.[7]

[6] LUDWIG, 'Studien über die Geschichte', pp. 200-3; LUDWIG, *Repertorium organorum recentioris et motetorum vetustissimi stili*, ed. by L. A. DITTMER, 2 vols. (New York:, Niemayer, 1910); pp. 345 108, 421-63, 547-66. Ludwig's theories were later articulated and developed by Besseler in: H. BESSELER, 'Studien zur Musik des Mittelalters, II: Die Motette Franko von Koln bis Philipp von Vitry', *Archiv fur Musikwissenshaft*, 8 (1926), 137-87; and by Sanders in E. H. SANDERS, 'The Medieval Motet', in *Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade*, ed. by W. ARLT (Bern: 1971), 497-573.

[7] *Le chansonnier de Montpellier* CD-ROM.

APPENDIX 11: HARMONIC THEORY: CONSONANCE AND DISSONANCE [1]

The most informative source for music theory on consonance/dissonance in and around Paris in the mid-thirteenth century is the *De mensurabili musica*, traditionally attributed to Johannes de Garlandia, (this attribution has been questioned since the 1980s).[2] Garlandia explains that in thirteenth-century polyphony all intervals have a set hierarchical position, as follows:[3]

CONCORDS

perfect	**medial**	**imperfect**
Unison, octave	fifth, fourth	major/minor third

DISCORDS

imperfect	**medial**	**perfect**
major sixth	whole tone	semitone
minor seventh	minor sixth	tritone
		major seventh

[1] This Appendix has been compiled with reference to: A. HUGHES, *Style and Symbol: Medieval Music: 800-1453* (Ottawa: The Institute of Medieval Music, 1989), pp.237-41; S. FULLER, 'Organum – discantus – contrapunctus in the Middle Ages', *The Cambridge History of Western Music Theory*, ed. by T. CHRISTENSEN, Cambridge Histories Online (Cambridge: CUP), pp.477-50, [electronic resource], http://universitypublishingonline.org/cambridge/histories/; G. REESE, *Music in the Middle Ages* (London: Dent, 1941), pp. 294-330; D. PESCE, 'Theory and Notation', *The Cambridge Companion to Medieval Music*, ed. by M. EVERIST, (Cambridge: CUP, 2011), pp.276-290; and D. F. WILSON, *Music of the Middle Ages: Style and Structure* (New York: Schirmer Books, 1990), pp. 126-8, 205-6, 243-5, 266-7, and 279.

[2] FULLER, 'Organum – discantus – contrapunctus', p.485, n.22. For translations of the treatise see JOHANNES DE GARLANDIA, *concerning Measured Music (De mensuraibli musica),* Colorado Springs Music Press Translations 9 (Colorado Springs: Colorado College, 1979), and A. SEAY, *Johannes de Grocheo, Concerning Music [De Musica]* (Colorado Springs: Colorado Music Press, 1967).

[3] This chart is reconstructed from that given in FULLER, 'Organum – discantus – contrapunctus', p.486.

It was required that the first note of each perfection (effectively the 'strong beats' of the modern bar, i.e. the start of each dotted crotchet, or quavers 1 and 4, in 6/8 time), be consonant. In practice, usually an octave or an octave with a fifth was employed here, although fourths, or major/minor thirds sometimes feature. It is unusual and noteworthy for major/minor sixths, or even, occasionally, major/minor sevenths or whole tones to sound on the strong beat, and such remarkable occurrences in Mo are addressed in my analyses of Mo 28, 45, 57, 61, 110, and 177. The emphasis on unisons, octaves, fifths, and fourths as perfect consonances, and the division of intervals into concords and discords, was supported by Boethian writings, and lasted throughout the High Middle Ages and beyond, although the prominence of fourths being used as perfect consonants steadily declined during the thirteenth century.[4]

Johannes de Garlandia explains that any combination of notes, consonant or dissonant, is permissible on the weaker parts of the perfection, but that dissonances here must be resolved to a consonance on the next strong beat, and must 'fit in melodically with the preceding and following tones', implying that imperfect consonances and dissonances will usually be approached and left in stepwise motion from perfect consonances.[5] *De mensurabili musica* influenced other theorists, including Anonymous IV and Franco of Cologne,[6] and circa 1280, Franco echoes the hierarchy of intervals put forward in *De mensurabili musica*. He writes that intervals descend from the most concordant to the most dissonant in the order: unison and octave; fourth and fifth; thirds; sixths; second, sevenths and tritones, explaining the structure as follows:

[4] FULLER, 'Organum – discantus – contrapunctus' p.485. See also PESCE, 'Theory and Notation', p.276, and WILSON, *Music of the Middle Ages: Style and Structure* (New York: Schirmer Books, 1990), p.243-4 and 266. Regarding the Boethian model of concord and discord, see BOETHIUS, *Fundamentals of Music: Ancius Manlius Boethius*, trans. by C.M. BOWER, ed. by C. V. PALISCA, Music Theory Translation Series (London: Yale University Press, 1989).
[5] WILSON, *Music of the Middle Ages*, p.243 and 266.
[6] FULLER, 'Organum – discantus – contrapunctus', p.485.

> Concords are called perfect when two sounds are so combined that because of their consonance one is scarcely perceived from the other. Concords are called intermediate when two sounds are combined to produce a concord better than imperfect, yet not as good as perfect. Concords are called imperfect when the ear hears that two sounds differ considerably, but are not discordant. Discords are called imperfect when the ear hears that two sounds agree with one another to a certain extent, yet are discordant. Discords are called perfect when two sounds are so combined that the ear hears them to be incompatible with each other.[7]

It is essential to note that in the thirteenth century any upper voice was understood as being consonant or dissonant *with the lowest voice only* (usually the tenor voice), so each note had to be consonant *with the tenor only* on strong beats. It did not matter if two or three upper voices produced remarkably dissonant intervals against one another, provided they were all functioning correctly with the tenor line. For example, a fourth above the tenor may sound at the same time as a fifth above the tenor, and the resulting whole tone between the two upper voices is not considered a dissonance, in theory at least. (In practice the fourth used on the strong beat became rapidly less popular during the thirteenth century, so the given example is not commonly found.)[8] A dissonance with the tenor was theoretically permitted on a strong beat if followed immediately by a descent onto a consonance, but this tends to be a relatively unusual occurrence, and is consequently commented upon in my analysis of Mo motets.

The theory presented by Garlandia, Franco, *et al*, is duly reflected in the motets of the Montpellier Codex: Mo typically uses unison, octaves, and fifths at the start of each perfection, and sometimes fourths, although never at the beginning or end of a piece; some motets also use major and minor thirds, or major sixths in this position, although this is less common; minor sixths, whole tones, and minor sevenths on strong beats are unusual;

[7] WILSON, *Music of the Middle Ages*, p.126.
[8] HUGHES, *Style and Symbol*, pp.239-40.

semitones and major sevenths are rare; and I am yet to find a tritone above the tenor on a strong beat in Mo (assuming that most f-b chords would be sung as f-b flat).

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